

THE
ACADEMY VOCALIST;

OR, VOCAL MUSIC ARRANGED FOR THE USE OF
SEMINARIES, HIGH SCHOOLS, SINGING CLASSES, ETC.,

BY GEORGE F. ROOT,

PROFESSOR OF MUSIC IN ABBOTT'S COLLEGIATE INSTITUTION, SPINGLER INSTITUTE; THE RUTGERS INSTITUTE; THE NEW YORK INSTITUTION FOR THE BLIND, ETC.

INCLUDING A COMPLETE COURSE OF
ELEMENTARY INSTRUCTION, VOCAL EXERCISES AND SOLFEGGIOS,
BY LOWELL MASON.

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☞ I have placed the Base Clef on the lower staff in this book, for convenience in playing, and that its use may be more extended. It will be found that ladies can sing from this clef (an octave higher, of course, than the actual tone) without difficulty. Should any object to this arrangement, I would remind them of the constant use of the Treble clef for Tenor voices.

I have written a few Solos for high Soprano voices, and it is particularly recommended that they be attempted by no others, as nothing is more injurious to the voice than forcing it above its natural compass.

An agreeable effect will be produced in such pieces as "Beautiful Star," "Neva Boatman's Song," &c., by having the single parts sung by chorus and the trio by three well balanced voices; but this, and many other plans for producing a pleasant variety, will suggest themselves to the teacher or leader.

New York, Feb., 1852.

G. F. R

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ELEMENTS OF VOCAL MUSIC.

PREFATORY REMARKS.

The following exposition of the "Elements of Vocal Music," has been prepared not with reference to names, signs, or characters merely, but having also constantly and primarily in view the substance, essence, or nature of that which is to be taught. This will be observed in the propositions or axioms throughout the work. Every good teacher will endeavor to convey to the minds of his pupils, in the first place, a knowledge of things, doctrines, or facts, and afterwards, as a natural consequent, a knowledge of signs, symbols, or characters. The inversion of this order is one of the principal causes of the difficulties attending the learning of music, and of the obscurity that so often accompanies the well-meant attempts of the teacher at explanation. It is so directly at variance with the true philosophy or science of teaching that it is to be rejected by every enlightened teacher in every department of instruction, or whatever may be the subject of his lesson. Music, the perception of which can come through the sense of hearing only, can never be taught by signs or by characters which are addressed to the eye. With as much hope of success might one attempt to teach *chiaroscuro* by verbal explanations or description, as the nature or relations of musical sounds by an exhibition of anything to the organs of vision. It is perhaps mostly to a misapprehension of this subject that we are to attribute the many new systems of notation which have appeared within a few years past; an attempt has been made to invert the order of nature in teaching music, and to communicate instruction through the eye, on the supposition that if the signs and characters are explained the things signified will be understood. Such unphilosophic attempts at teaching have of course been met by insurmountable difficulties, and these difficulties instead of being attributed to their true cause, have been supposed to arise out of a defective or obscure notation; and hence, new systems of notation (so called) have been invented. But how is it possible that one can be made to understand in any practicable manner the signs or symbols of things, when as yet he has not become acquainted with the things signified or symbolized? Let *music* be taught first, and *musical signs* will follow easily enough afterwards. Let the teacher draw out and quicken the musical perceptions of his pupils, let him form in the ear a true idea of the scale, and let him train the vocal organs to

the truthful production of that scale, and there will then be no great difficulty in teaching the notation by which it shall be represented. Notation consists mostly in the representation of musical sounds by means of arbitrary written characters, one arbitrary character being made, provided it be simple and easily strike the eye, is as good as another. We see then the folly and ignorance of those who would attempt to render the learning or the teaching of music easier by adopting some new system of notation. Not more absurd would be the attempt to relieve the difficulty of teaching colors to the blind, by means of a new nomenclature, than is that of rendering easier the teaching or the learning of music by a new system of notation.

It is taken for granted in the following synopsis that the teacher is familiar with his work, or that he *knows how to teach*; pedagogic directions have therefore been mostly omitted; not even the questions common in such elementary works have been inserted, on the supposition that the man who is qualified to teach will *be able to ask his own questions*. The practical exercises too, must be regarded as specimens; for as the good teacher of arithmetic does not rely exclusively upon his text book, but often gives out original or extemporaneous questions, growing out of the immediate circumstances by which he is surrounded, so the good music teacher will write lessons impromptu upon the board whenever he meets his class. There is a freshness and lively interest in such lessons that cannot be reached by the most carefully prepared book-exercises. But while the manner of teaching has been supposed to be the teacher's own, the things to be taught are here stated or defined, so that this work is properly a text book for the teacher. The definitions, so often defective or false, and the technical terms, so often misapplied, in treatises of this kind, have received close attention, and it is believed, may be relied upon as accurate. The order of arrangement of topics, both in respect to analysis and synthesis, is in general such as would naturally be suggested by a careful inductive investigation of the subject. While, therefore, it is specially adapted to the inductive method of teaching, it will also be found to meet the wants of those who think best to adopt the declarative or preceptive, in preference to, or in connection with the inductive method. Indeed we think that every good teacher of an adult singing class will avail himself of both the inductive and preceptive forms of giving instruction, adapting himself to the various circumstances in which he may be placed.

INTRODUCTORY.

ANALYSIS OF MUSICAL SOUNDS.

1. *Distinctions existing in the nature of Musical Sounds.*—A musical sound, or a TONE, may be,

1. LONG, or SHORT.
2. HIGH, or LOW.
3. SOFT, or LOUD.

2. *Properties of Tones.*—A tone has, therefore, three essential properties :

1. LENGTH.
2. PITCH.
3. POWER.

3. *Departments in the Elements of Music.*—As there are three distinctions existing in the nature of musical sounds, and as they have three essential properties, so there are three corresponding departments in the elements of Music :

1. RHYTHMICS,....treating of the *length* of tones.
2. MELODICS,....treating of the *pitch* of tones.
3. DYNAMICS,....treating of the *power* of tones.

4. *General View :—*

<i>Distinctions.</i>	<i>Properties.</i>	<i>Departments.</i>
1. LONG or SHORT.	LENGTH.	RHYTHMICS.
2. HIGH, or LOW.	PITCH.	MELODICS.
3. SOFT, or LOUD.	POWER.	DYNAMICS.

RHYTHMICS.*

CHAPTER I.

DIVISIONS OF TIME. MEASURES. PARTS OF MEASURES. COUNTING AND BEATING TIME. ACCENT.

§ 1. The length of tones is mentioned by a division of time, into equal portions. This may be indicated or illustrated, by counting equally, thus : *one, two ; one, two ; one, two ; one, two ;* or thus : *la, la ; la, la ; la, la ; la, la*

§ 2. The portions into which time is divided are called MEASURES ; thus at § 1, four measures are supposed to be counted.

§ 3. Measures are divided into smaller portions, called PARTS OF MEASURES, thus, at § 1, measures are supposed to be divided into two parts, the first part of each measure being indicated by *one*, and the second part by *two*.

§ 4. Measures and parts of measures, may be indicated not only by counting (to the ear), but also by motions of the hand (to the eye), called BEATS or BEATING THE TIME.

§ 5. In beating the time, a *downward* motion of the hand is usually made for the first part of a measure, and an *upward* motion for the second part.

§ 6. The first part of a measure should be *accented*, the second *unaccented*.

NOTE 1.—When the pupils commence learning to *beat the time*, it is well for them, not only to make the proper motions of the hand, but also to repeat the words *downward beat, upward beat, or down, up*, as descriptive of the beats.

NOTE 2.—It should be thoroughly and practically understood, that this division of time is the *Rhythmic Element* ; the principle of measurement in all music. The portions of time called *measures* are to music, what the portions of time called *days, months and years* are to history.

NOTE 3.—The letter *a* in *la* should receive its grave sound (ā) ; being the same sound as is heard in the words *Fäther, Cälm, Bälz, Bär, Fär, Fä, Mä*. This vowel sound (ah.) is the best for vocal practice, and is constantly used by all those who well understand the training of the voice.

CHAPTER II.

NOTES. BARS. RESTS.

§ 7. The length of tones is represented by written characters, called NOTES. Notes are signs, representing to the eye the comparative length or duration of sounds.

§ 8. Perpendicular marks are used for marking the division of measures called BARS.

* The departments are kept separate in this elementary treatise, not because they should be thus kept in teaching, but because being thus separated they present a clearer general view of the subject, and also because it is quite impossible to present the different topics in such an order as will be suited alike to different classes. The subject of Rhythmics is here presented first ; in teaching a class, however, it may be just as well to commence with Melodics ; but with which ever department the work of teaching is commenced, it is certain that at least the two departments of Rhythmics and Melodics should be almost immediately united ; indeed the three departments should proceed simultaneously (or nearly so) from the beginning, and through the whole course of instruction.

§ 9. A measure, or part of a measure may be passed over in silence; such silence is called resting; and the sign or character by which it is indicated is called a **Rest**.

Illustration of measures; example of notes, bars and rests.



CHAPTER III.

RHYTHMIC CLASSIFICATION. PROLONGED TONES. PRIMITIVE AND DERIVED FORMS OF MEASURE. LONG NOTES AND RESTS.

§ 10. A sound may be prolonged so as to occupy both parts of a measure, and thus a different form of measure may be obtained.

§ 11. The first form of measure, (a separate sound, or rest, being appropriated to each of its parts,) is called **PRIMITIVE FORM**.

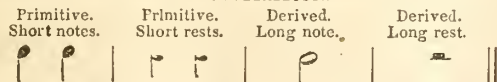
§ 12. The second form of measure, (both parts being appropriated to one prolonged sound, or rest,) is called **DERIVED FORM**.

§ 13. Derived forms are obtained from primitive forms, by uniting the parts.

§ 14. The prolonged sound is represented by a note differing in form from that which was previously introduced, and which has also its corresponding rest.

NOTE.—The notes and rests may now be called short notes or long notes, and short rests or long rests.

ILLUSTRATION.



CHAPTER IV.

TRIPLE MEASURE.

§ 15. A measure may have *three* parts; as *one, two, three*; *one, two, three*; or *downward beat, hither (or inward) beat, upward beat*.

§ 16. A measure having three parts, is called **TRIPLE MEASURE**; a measure having two parts, is called **DOUBLE MEASURE**.

§ 17. Triple measure receives an accent on the first part.

§ 18. A sound may be prolonged so as to occupy two or three parts of a measure; and thus derived forms are obtained in triple measure.

§ 19. When the derived form is obtained by the union of the first and second parts of a measure, it is called the **FIRST DERIVATIVE**; when it is obtained by the union of the first, second and third parts it is called the **SECOND DERIVATIVE**.

§ 20. When, in a derived form of measure, the union of the parts commences with the first, the derivative is said to be in the **FIRST CLASS**; when the union commences with the second part of the measure, the derivative is said to be in the **SECOND CLASS**.

§ 21. When a tone commences on an *unaccented*, and is continued on an *accented* part of a measure, it is called a **SYNCOPE**,* or **SYNCOPIATED TONE**.

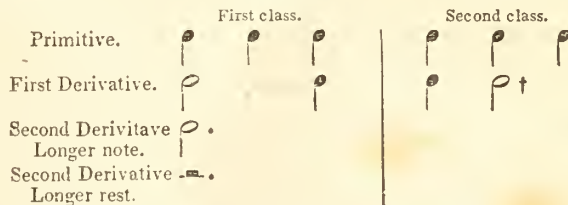
§ 22. A syncope tone should always receive an accent.

§ 23. The longer sound, occupying three parts of a measure, is represented by a note of different form from the two previously introduced, which may now be called the longer note.

NOTE.—A syncope changes, or "cuts into" the regular accent.

§ 24. Figures are used as signs of measure; thus, the figure 2 denotes *double*, and the figure 3, *triple* measure.

ILLUSTRATION.



NOTE.—The principle of induction never anticipates by names or terms anything which has not already been discovered or taught. In investigation this anticipation is impossible. In teaching it is inadmissible. Hence the pupils use such names or terms as most naturally come up in the mind, and if on further progress other names or terms become more convenient, they may then make the change. Again, induction never burdens the mind with names or technical terms, until they are needed as aids in bringing up to the imagination the idea of things which are already known.

* *Syncope*.—From two Greek words, signifying "I cut." † Representation of a Syncope

CHAPTER V.

QUADRUPLE MEASURE.

§ 25. A measure may have four parts; as *one, two, three four; one, two, three, four; or downward beat, hither (or inward) beat, thither (or outward) beat, upward beat.* Called **QUADRUPLE MEASURE**, and distinguished by the figure 4.

§ 26. When, in a derived form of measure, the union commences with the third part, it is said to be in the **THIRD CLASS**.

§ 27. When a sound is prolonged so as to occupy four parts of a measure it is represented by a note differing in form from those which have been previously introduced, and which we may call the longest note.

NOTE.—The reason why the commonly received names of the notes have not before been given is explained in the note at the end of the last chapter; they may now be adopted, as follows:—











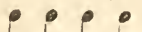

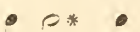
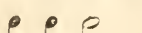


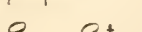


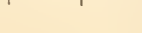
	Notes.	Rests.
Note, Whole Note, or Semibreve,		
Three-quarter Note, or Dotted Half, or Minim,		
Half Note, or Minim,		
Quarter Note, or Crotchet,		

ILLUSTRATION.

	First Class.	Second Class.	Third Class
Primitive,			
First Derivative,			
Second Derivative,			
Thrd Derivative,			

• Syncope.

{ Irregularly classed.

CHAPTER VI.

SEXTUPLE AND MIXED MEASURES.

§ 28. A measure having six parts, is called sextuple measure; as *one, two, three, four, five, six; or downward beat, downward beat, hither beat, thither beat, upward beat, upward beat.*

§ 29. A measure having six parts, is often described by two countings or beats, as is double measure; but it differs from double measure, since the latter consists of *two twos*, while the former consists of *two threes*. It is often called **COMPOUND MEASURE**.

§ 30. Measures may also have *nine*, or *twelve* parts, or more or less. But it is not supposed to be necessary, in this place, to give any further explanation or illustration, since, if the pupil is well grounded in the kinds already mentioned he need not apprehend difficulty in any other forms of measure which may be found.

CHAPTER VII.

DIVIDED PARTS, OR COMPOUND FORMS OF MEASURE, AND THEIR CORRESPONDING NOTES AND RESTS.

§ 31. The parts of a measure may be divided, so that two sounds shall be made to occupy but one part.

§ 32. When two sounds occur on a single part of a measure, the measure is said to be in **COMPOUND FORM**.

§ 33. Compound forms of measure, may be either primitive or derived.

§ 34. The notes representing these shorter sounds, or **Compound Primitive** forms of measure, are called **Eighths**, or **Quavers**.

ILLUSTRATION.



NOTE 1.—The forms of measure heretofore explained, may now be called **SIMPLE FORMS**; and thus be distinguished from Compound Forms.

NOTE 2.—The principle of derivation and classification, as heretofore explained (derived from Kübler, a truly philosophical writer upon elementary inductive teaching) can now be carried out in compound forms of measure, if the teacher thinks it best. If it be thoroughly and practically understood, it affords a certain criterion or principle, by which the musical

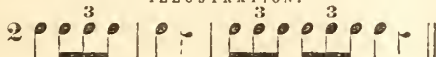
performer may be carried through the most difficult rhythmic combinations with certainty. The principle is simply this: The primitive form of a measure, or the primitive note of a measure, or part of a measure, is always to be taken as the standard of measurement. This cannot fail to solve any rhythmic difficulty that can occur. The common mode of measuring sounds by beating, is unsatisfactory and uncertain. Hence, a good conductor of an orchestra is frequently observed to indicate with his Baton the primitive form of the measure, and this although he may know nothing of this principle of classification. This fact shows that the principle is a natural one, and one that fails not to accomplish its end. Whether the terms here used be adopted or not, the principle must be practically understood, the thing itself must be known, or there can be no certainty of correct time.

CHAPTER VIII.

TRIPLETS.

§ 35. A part of a measure may be so divided as to be occupied by three sounds. Such divisions of parts of measure are called Triplets. The notes representing triplets are marked by the figure 3.

ILLUSTRATION.



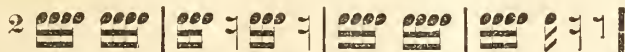
CHAPTER IX.

COMPLEX FORMS OF MEASURE, AND THEIR CORRESPONDING NOTES AND RESTS.

§ 36. A part of a measure may be occupied by four sounds; such sounds are represented by notes called SIXTEENTHS or SEMIQUAVERS.

§ 37. When four sounds occupy a single part of a measure, the measure is said to be in COMPLEX FORM.

ILLUSTRATION.



NOTE.—A further explanation of Rhythmic Classification may be obtained from "The Boston Academy's Manual of Instruction."

See note 2, at § 34.

CHAPTER X.

VARIETIES OF MEASURE.

§ 38. Either of the different kinds of notes may be taken to represent the primitive form of measure, simple and compound. Thus, the primitive form in

any kind of measure may be represented, by Whole Notes, Halves, Quarters Eighths, or Sixteenths.

§ 39. The different representation or signs of measure, arising from the use of the different notes as primitive forms, are called VARIETIES OF MEASURE.

NOTE.—Varieties of measure merely furnish different signs for the same thing. To the ear they are all the same, to the eye only do they differ; the movement or degree of quickness depending not in the least on the kind of notes in which music is written. Notes represent no positive, but only a relative length of sound. The different varieties are comparatively unimportant, but are in common use.

§ 40. There may be as many varieties in all the different kinds of measure, as there are kinds of notes.

§ 41. As figures are used to distinguish the *kinds* of measure, so also they are used to distinguish the *varieties* of measure. When used for both purposes, the two figures are written in the form of fractions, the number of parts, (on which the *kind of measure* depends,) being indicated by the NUMERATOR; and the kind of note used on each part, (on which the *variety of measure* depends,) being indicated by the DENOMINATOR.

§ 42. EXAMPLE OF DIFFERENT VARIETIES OF MEASURE.



*Seldom used.

END OF RHYTHMICS.

MELODICS.

CHAPTER XI.

§ 43. Musical sounds, considered or treated with reference to *relative pitch*, are arranged in a certain order, or series, called *THE SCALE*.*

§ 44. The scale consists of eight tones; these are named numerically from the lowest, upward: ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT.

§ 45. Musical sounds may also be considered or treated *abstractly*, or with reference to *absolute pitch*. When thus considered they are named alphabetically from the letters, A, B, C, D, E, F, G.

NOTE.—In all nations where the generally prevalent system of music is received, the pitch of tones, as represented by letters, is the same.

§ 46. In treating of the scale, the tone C, is first taken (i. e. in the first steps of musical teaching) as one, or as the basis of the scale; so that the order of the scale is as follows:

One, Two, Three, Four, Five, Six, Seven, Eight.
C, D, E, F, G, A, B, C.

§ 47. In vocal music, the following syllables are often used, in connection with the scale, or relative pitch.

Written, Do, Re, Mi, Fa, Sol, La, Si, Do.
Pronounced, Dō, Rā, Mē, Fā, Sōl, Lā, Sē, Dō.

NOTE 1.—See previous note on the true sound of the vowel ā.

NOTE 2.—The teacher is advised always to accustom his pupils to speak of the tones of the scale by their numerical, or relative names, as one, two three, &c.: thus, if a lesson be written on the board, and the teacher wishing to question the scholars with respect to the tones, asks, pointing to any particular note, "What tone is represented by that note?" the answer should be, *one, two, three, or as the case may be*. But if he wishes to question with respect to the letters, he should ask directly, "What letter is one, two, &c., or what is the pitch of one, two, &c.?" He is advised also, not to allow his pupils to substitute, as names for tones, *first*, for one, *second* for two, &c.; nor to allow them to say No. 1, No. 2, &c., but simply one, two, three, four, &c. He is further advised not to allow the pupils to regard the syllables as the names of the sounds; never to allow them to speak of the tone *Do*, the tone *Re*, &c.; but, in all cases, to consider the names of the sounds of the scale one, two, three, four, five, six, seven, and eight.

NOTE 3.—Although the syllables are not regarded as indispensable, the following reasons may be assigned for their use: 1. An association is quickly formed between each particular syllable, and the relative pitch of the tone to which it is applied; and this enables the inexperienced singer to strike the pitch with comparative ease. 2d. The proper practice of the syllables lays the foundation for a good articulation, or a correct delivery of words.

* *Scale*.—Signifying a ladder, or series of steps.

It is obvious that, if the syllables are used for the first reason above mentioned, they should always be applied to the scale in the same manner; i. e., *Do to one, Re to two, &c.*; since they are intended to indicate *relative*, and not *absolute pitch*. The Italian or French method of using the syllables instead of letters, or to represent *absolute pitch*, is perhaps as good as any; but if the syllables are thus used, *Do* being synonymous with C, *Re* with D, &c., there can be no use for the letters, as we need but one method of designating *absolute pitch*. It must be evident also, to any one, that in this use of the syllables, no such advantage can be derived from them as is mentioned above. The only advantage that is claimed by those who would make the syllables synonymous with the letters is, that in this way, it is easier for the pupil to apply the syllables to the notes, since each syllable will always occupy the same place on the staff. The question then is, "are the advantages of associating the syllables with the sounds of the scale, greater than the difficulty of applying them?" If the answer is in the affirmative, then the use of the syllables here recommended, is the best use of them; if in the negative, the syllables had better be given up altogether, and the German method of using only the one syllable *La* for all the tones be adopted.

CHAPTER XII.

THE STAFF AND CLEFS.

§ 48. The scale (or the relative pitch of tones) is represented by notes in connection with a character called *THE STAFF*.

§ 49. The staff consists of five horizontal marks or lines, and the spaces between them.

NOTE.—Five is adopted for the number of lines, as a matter of convenience, but not of necessity.

§ 50. Each line and each space is called a *DEGREE*; thus, there are in the staff, nine degrees, five lines and four spaces.

§ 51. The degrees of the staff are counted upwards, from the lowest.

§ 52. If it be desirable to extend the compass of the staff, spaces and lines, below or above, are used, called *SPACES BELOW*, or *SPACES ABOVE*, and *ADDED LINES BELOW*, or *ADDED LINES ABOVE*.

§ 53. The scale may be represented on the staff in various ways; thus, the note representing one may be placed upon the first line or first space, second line or second space, or upon any degree of the staff; but when the position of one is fixed, the other sounds must follow in regular succession.

§ 54. There are two ways in which it is common to represent the scale on the staff: first, the note for one being written upon the *added line below*; second, the note for one being written upon the *second space*.

§ 55. To distinguish between these two ways, or to determine the position of the scale on the staff, a letter is used as a guide, called a *Clef*.*

* *Clef*.—Signifying *Key*.

§ 56. There are two letters commonly used as clefs, F and G.

NOTE 1.—The form of these letters when used as Clefs can be pointed out by the Teacher.

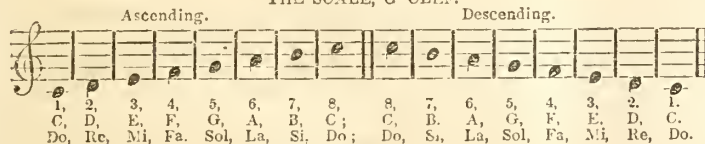
NOTE 2.—The letter C is also taken for a clef, but as it is not much in use in this country, and as it is fast going out of use in England and Germany, it is not thought necessary to explain it here.

§ 57. The F Clef is placed upon the fourth line; hence, when this clef is used the note representing *one* (C) must be placed upon the second space.

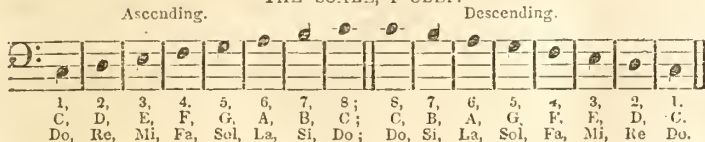
§ 58. The G Clef is placed upon the second line; hence when this clef is used the note representing *one* (C) must be placed upon the added line below.

ILLUSTRATION.

THE SCALE, G CLEF.



THE SCALE, F CLEF.



CHAPTER XIII.

MELODICS—EXTENSION OF THE SCALE AND CLASSIFICATION OF VOICES.

§ 59. When tones higher than eight are sung, eight is to be regarded as one of an upper scale.

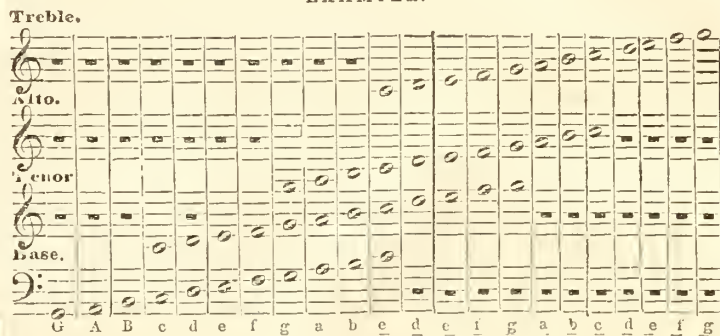
§ 60. When tones lower than one are sung, one is to be regarded as eight of a lower scale.

§ 61. The human voice is naturally divided into four classes: low male voices, or Bass; high male voices, or Tenor; low female voices, or Alto; high female voices, or Treble.

NOTE.—Besides the above, there are also other distinctions, as *Barytone*, between the Bass and Tenor. And the *Mezzo Soprano*, between the Alto and Treble. The Treble is often called *Soprano*.

§ 62. The G clef is used, not only for the Treble and Alto, but also often for the Tenor; but when used for the Tenor, it denotes G an octave lower than when used for the Treble and Alto. The following table exhibits the common use of the clefs; and also the usual compass and relative position of the different parts:

EXAMPLE.



§ 63. To distinguish between the different tones denoted by the same letter, capital and small letters, together with marks below or above them, are used. Thus, in the above example, the lowest three notes are designated by *capital letters*; all the tones represented by them are called capital, or great G, or great A, and great C. The notes in the next octave beginning with c, (with the exception of the upper one, which is considered as one of the octave above,) are designated by *small letters*, and the tones are called *small c*, *small d*, *small e*, &c. The notes in the next octave, (with the exception of the upper one,) are designated by *once-marked small letters*, and the tones are called *once-marked small c*, *once-marked small d*, &c. The notes belonging to the next octave, are designated by *twice-marked small letters*. The G clef, when used for Treble or Alto voices signifies g; when used for Tenor voices, it signifies g.

NOTE 1—This system of designating the tones is carried out through the whole extent of the great scale of sounds in instrumental music, consisting of nine or ten octaves, as follows:—The first, or lowest octave, is denoted by *twice-marked capitals*, as C (or CCC), D

(or DDD) &c. The next, or second octave, is denoted by *once-marked capitals*, as C, D, E, &c.

The third octave (the upper part of which comes within the vocal compass as exhibited above) is denoted by *capitals*, as C, D, E, &c. The fourth octave, by *small letters*, as c, d, e, &c.

The fifth octave by *once-marked small letters*, as c, d, e, &c. The sixth octave, by *twice-*

marked small letters, as c, d, e, &c. The seventh octave, by *three-times-marked small letters*, as

c, d, e, &c. The eighth octave, by *four-times-marked small letters*, as c, d, e, &c. The ninth

octave, by *five-times-marked small letters*; and the tenth octave, by *six-times-marked small letters*.

NOTE 2—It is important that the difference of pitch between male and female voices be fully explained and illustrated.

CHAPTER XIV.

INTERVALS. STEPS AND HALF-STEPS.

§ 64. The difference of pitch between any two tones, is called AN INTERVAL. Thus, the difference of pitch between one and two, is an interval.

§ 65. In the regular succession of the tones of the scale, there are two kinds of intervals, larger and smaller.

§ 66. The larger intervals are called STEPS, or LARGE STEPS; and the smaller intervals are called SMALL STEPS, or HALF-STEPS.*

§ 67. The intervals of the scale occur in the following order:—between one and two, a *step*; between two and three, a *step*; between three and four a *small step*; between four and five, a *step*; between five and six, a *step*; between six and seven, a *step*; and between seven and eight, a *small step*.

* The terms *tone* and *half-tone* are in common use to designate these intervals; but as the application of the same word both to sounds and intervals is inconvenient, the discontinuance of the term *tone* and *half-tone* is recommended, especially in teaching. The objection to the introduction of the terms *major* and *minor* second is explained in a note on page 5; besides which it may be added that these terms are wanted for another purpose, and in another connection, as the pupil advances.

CHAPTER XV.

MELODICS.—THE CHROMATIC SCALE.

§ 68. Between those tones of the scale which form the interval of a *step*, an intermediate, or CHROMATIC* tone may be introduced: thus, intermediate or chromatic tones may occur between 1 and 2, 2 and 3, 4 and 5, 5 and 6, 6 and 7; but not between 3 and 4, and 7 and 8, because the intervals between these tones are already half-steps, and these are the smallest practicable intervals

§ 69. Intermediate or chromatic tones are named numerically (relative pitch) from one of the tones of the diatonic scale between which they occur, but with the word SHARP or FLAT, or a character called a sharp (♯) or a flat (♭) in connection, to distinguish them from the diatonic tones: thus, the intermediate tone between one and two, if named from one, is called SHARP ONE (♯1); and if named from two, is called FLAT TWO (♭2).†

The intermediate tones are also named alphabetically (absolute pitch) from one of the letters between which they occur, with the word sharp or flat also in connection: thus, the chromatic tone between C and D, if named from C, is called C SHARP (C♯); and if named from D, is called D FLAT (D♭).

§ 70. The note representing an intermediate or chromatic tone, is written on the same degree of the staff as the note representing the tone from which it is named: thus, sharp one is written on the same degree of the staff as one; flat two is written on the same degree as two, &c.

§ 71. A scale of thirteen tones, including all the intermediate, or chromatic tones, with twelve intervals of a half-step each, is called THE CHROMATIC SCALE.

§ 72. The scale which has been heretofore described may now be called THE DIATONIC SCALE.

DIATONIC.—From two Greek words, signifying *through the tones*, or *from tone to tone*.

* CHROMATIC.—From a Greek word, signifying *color*. The intermediate, or chromatic tones, having been formerly written with colored ink. The term may also have a figurative signification, as chromatics in music, may be regarded as analogous to coloring in painting.

† Sharp, in the technical use of the word, signifies higher: thus, the meaning of *sharp one* is, *higher than one*. Flat signifies lower: thus, the meaning of *flat two* is, *lower than two*.

EXAMPLE.

THE CHROMATIC SCALE. Notes, Letters and Syllables.

Ascending.

1, $\sharp 1$, 2, $\sharp 2$, 3, 4, $\sharp 4$, 5, $\sharp 5$, 6, $\sharp 6$, 7, 8.
 C, $C\sharp$, D, $D\sharp$, E, F, $F\sharp$, G, $G\sharp$, A, $A\sharp$, B, C.
 Do, Di, Re, Ri, Mi, Fa, Fi, Sol, Si, La, Li, Si, Do.

NOTE.—Di is pronounced $D\sharp$, Fi, $F\sharp$, &c.

Descending.

8, 7, $b7$, 6, $b6$, 5, $b5$, 4, 3, $b3$, 2, $b2$, 1.
 C, B, Bb , A, Ab , G, Gb , F, Eb , E, D, Db , C.
 Do, Si, Se, La, Le, Sol, Se, Fa, Mi, Me, Re, Re, Do.

Se is pronounced $S\flat$, Le, $L\flat$, &c.

§ 73. The sign of an intermediate or chromatic tone (\sharp or b), belongs not only to the note before which it is placed, but also to all the following notes on the same degree of the staff in the measure.

§ 74. The sign of a chromatic tone belongs to all the notes that follow it, from measure to measure, when no intervening note occurs on another degree of the staff.

§ 75. The sign of an intermediate, or chromatic tone (\sharp or b), is cancelled or annulled by a character called a NATURAL (\natural).*

* The name of this character seems not to have been well chosen, since it tends to mislead the mind of the pupil. It signifies, not that one sound is more natural than another, but merely that the connection which has heretofore existed between a note and a sharp or flat is now dissolved. The teacher is advised never to use the term *natural* in connection with the names of the tones, or to speak of C natural, B natural, natural one, natural four, &c.; but to say simply C, B, &c.; or one, four, &c. The fact is, that $C\sharp$ is just as natural a tone as C, and so of all the tones of the chromatic scale; one is just as natural as another, and a little child, who chooses the pitch of a song, is just as likely to commence with $C\sharp$ as with C, or with $F\sharp$ as with F, &c. The term natural applies not to the thing itself, but to the mere sign of the thing; not to a tone, but to the mere sign of a tone; hence, its careless use often renders musical language obscure and absurd.

CHAPTER XVI.

DIATONIC INTERVALS.

§ 76. In addition to those intervals called steps and half-steps, belonging to the scale in its regular progression, there are also other intervals occasioned by skipping: as Seconds, Thirds, Fourths, Fifths, Sixths, Sevenths, and Octaves.

§ 77. Intervals are always reckoned from the lower tone upwards, unless otherwise expressed.

DIATONIC INTERVALS.

NOTE.—Diatonic, because they are produced by skips in the diatonic scale.

§ 78. Two tones being on the same pitch are called UNISON, or said to be in UNISON.

§ 79. The interval between 1 and 2, or 2 and 3, or between any tone and the tone that is represented on the second degree of the staff, inclusive, above it, is called a SECOND.

§ 80. The interval between 1 and 3, or between 2 and 4, or between any tone and the tone that is represented on the third degree of the staff, inclusive, above it, is called a THIRD.

§ 81. The interval between 1 and 4, or between 2 and 5, is called a FOURTH.

§ 82. The interval between 1 and 5, or between 2 and 6, is called a FIFTH.

§ 83. The interval between 1 and 6, or between 2 and 7, is called a SIXTH.

§ 84. The interval between 1 and 7, or between 2 and 8, is called a SEVENTH.

§ 85. The interval between 1 and 8, or between 2 and 9, (or 2 of the next series) is called an OCTAVE.

CHAPTER XVII.

INTERVALS, MAJOR AND MINOR.

§ 86. *Seconds.*

1. A second consisting of a half-step, is a MINOR SECOND.

2. A second consisting of a step, is a MAJOR SECOND.

§ 87. *Thirds.*

1. A third consisting of a step and a half-step, is MINOR.

2. A third consisting of two steps, is MAJOR.

§ 88. *Fourths.*

1. A fourth consisting of *two steps*, and *one half-step*, is a PERFECT FOURTH.
2. A fourth consisting of *three steps*, is a SHARP FOURTH.

§ 89. *Fifths.*

1. A fifth consisting of *two steps* and *two half-steps*, is a FLAT FIFTH.
2. A fifth consisting of *three steps* and a *half-step*, is a PERFECT FIFTH.

§ 90. *Sixths.*

1. A sixth consisting of *three steps* and *two half-steps*, is MINOR.
2. A sixth consisting of *four steps* and a *half-step*, is MAJOR.

§ 91. *Sevenths.*

1. A seventh consisting of *four steps* and *two half-steps*, is a FLAT SEVENTH.
2. A seventh consisting of *five steps* and *one half-step*, is a SHARP SEVENTH.

§ 92. *Octave.*—An OCTAVE consists of *five steps* and *two half-steps*.

NOTE.—In addition to the intervals already mentioned, there are others arising out of the chromatic scale, but as they properly belong to the study of harmony, further notice of them is omitted in this work.

CHAPTER XVIII.

TRANSPPOSITION OF THE SCALE.

§ 93. *Preliminary remark.*—It will be borne in mind that the scale is a succession of sounds, irrespective of any definite pitch, but which sounds bear one to another a fixed relation; this relation consisting in, or depending upon, the intervals or differences of pitch between them. It will also be remembered that letters represent the absolute pitch of sounds; and that the pitch of each letter is unalterably fixed.

§ 94. When the scale begins with C, or when C is taken as one, or as the pitch of the scale, it is said to be in its NATURAL POSITION;* but the pitch may be changed, and any other letter may be taken as one, in which case the scale is said to be TRANSPOSED. Transposition consists in changing the pitch, or in taking any other letter than C as one, or as the basis of the scale.

§ 95 The letter which is taken as one, is called the KEY LETTER, or KEY NOTE, or simply the KEY. Thus, if the scale be in its natural position, with C as one, is said to be in the KEY OF C. If its pitch be changed, and D be taken

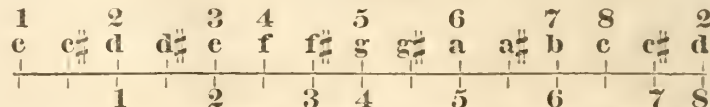
as one, it is said to be in the KEY OF D, and so on. By the key of C, is meant that the scale is based on C, or that C is taken as one; by the key of D, is meant that the scale is based on D, or that D is taken as one, and so on.

§ 96. In transposing the scale, the proper order of intervals, must be preserved. Thus, in every key, the intervals *must be* as follows: between one and two, a *step*; between two and three, a *step*; between three and four, a *half-step*; between four and five, a *step*; between five and six, a *step*; between six and seven, a *step*; and between seven and eight, a *half-step*.

§ 97. The interval between one letter and another is fixed, and cannot be altered. Thus, the interval is a *step* between C and D, a *step* between D and E, a *half-step* between E and F, a *step* between F and G, a *step* between G and A, a *step* between A and B, and a *half-step* between B and C.

§ 98. In the transposition of the scale, the proper order of intervals is preserved by the use of the intermediate (sharp or flat) tones: or, in other words, in the transposition of the scale, it becomes necessary to omit certain tones belonging to the given key, or key from which the transposition is made, and to take from the chromatic scale such other tones as may be required to constitute the new key, or to preserve the proper order of its intervals.*

ILLUSTRATION.



EXPLANATION.—The above diagram is designed to represent the chromatic scale, in which each interval is a half-step. The figures *above*, are intended to represent the scale in its natural position (key of C), C as one, D as two, &c. The figures *below*, are intended to represent the scale transposed into the key of D, D as one, E as two, F# as three, &c.

It will be observed, that if D be *one*, E must be *two*, because the interval between one and two must be a *step*; F will not do for three, because the interval between E and F is but a *half-step*, whereas, the interval between two and three must be a *step*; F therefore is omitted, and F# is taken for *THREE*. Between three and four, the interval must be a *half-step*; and the interval between F# and G is a *half-step*; G, therefore, is *four*. Between four and five, the interval must be a *step*, and the interval between G and A is a *step*; A, therefore, is *five*. Between five and six, the interval must be a *step*, and the interval between A and B is a *step*; B, therefore, is *six*. Between six and seven, the interval must be a *step*; but as the interval between B and C is but a *half-step*, C will not do for seven; C# is there.

* The term natural, as here used, has only reference to the characters by which the scale is represented, not to the scale itself, since the scale itself is just as natural in any other key as it is in C. (See note on page 11.)

* The difficulty, in transposition, consists in the transfer of the absolute pitch of sounds to the relative pitch of the scale.

fore taken for seven, and the proper interval is thus obtained. Between seven and eight, the interval must be a *half-step*, and the interval between C \sharp and D is a *half-step*; D, therefore, is eight.

CHAPTER XIX.

TRANSPOSITION OF THE SCALE BY FIFTHS.

§ 99. First transposition of the scale by fifths: from C to G.

§ 100. To preserve the proper order of intervals between *six* and *seven*, and between *seven* and *eight* in this transposition, it is necessary to take F \sharp as seven in the new key.

§ 101. The sign of F \sharp (\sharp) is placed at the beginning of the staff, or immediately after the clef, and is called the SIGNATURE (sign) of the key. Thus, the signature of the key of G, is ONE SHARP, or F \sharp . The signature to the key of C is said to be NATURAL.

EXAMPLE. KEY OF G.

1, 2, 3, 4, 5, 6, 7, 8, 1, 2, 3, 4, 5, 6, 7, 8.
 G, A, B, C, D, E, F \sharp G G, A, B, C, D, E, F \sharp G.
 Do, Re, Mi, Fa, Sol, La, Si, Do; Do, Re, Mi, Fa, Sol, La, Si, Do.

ILLUSTRATION.

step. step. $\frac{1}{2}$ step. step. step. step. $\frac{1}{2}$ step. step. step. $\frac{1}{2}$ step.
 1 2 3 4 5 6 7 8 2 3 4 5
 1 2 3 4 5 6 7 8
 step. step. $\frac{1}{2}$ step. step. step. step. $\frac{1}{2}$ step.
 1 2 3 4 5 6 7 8

EXPLANATION.—On the upper staff, in the above diagram, the scale is represented in the key of C. The distances of the notes, one from another, represent the different intervals, as steps and half-steps. On the lower staff G is taken as one, A as two, B as three, C as

four, D as five, E as six; and thus far the intervals are right. But as the interval between six and seven must be a *step*, it is seen at once, that F will not do for seven, because the interval between E and F, is but a *half-step*; it becomes necessary, therefore, to take the intermediate tone, F \sharp , for seven, and this gives the proper interval between six and seven, viz.: a *step*. The interval between F \sharp and G being a *half-step*, G is taken as eight, and the scale is complete in the key of G, thus—

step.	step.	$\frac{1}{2}$ step.	step.	step.	step.	$\frac{1}{2}$ step.
G	A	B	C	D	E	F \sharp G
1	2	3	4	5	6	7 8

NOTE.—No illustration of the transposition of the scale by diagrams, or which is in any way presented to the eye, can be fully satisfactory, or cause this subject to be practically understood. It can only be thoroughly taught by audible examples, or vocal or instrumental elucidations.

CHAPTER XX.

RELATION OF TONES. TONE OF TRANSPOSITION.

§ 102. Tones are said to be related as follows: if C be one, D is two, E is three, &c.; or, D is *two*, considered in respect to its relation to C as *one*; so also, E is *three*, F is *four*, G is *five*, A is *six*, and B is *seven*.

And again: C \sharp is *sharp one*, D \sharp is *sharp two*, F \sharp is *sharp four*, G \sharp is *sharp five*, and A \sharp is *sharp six*, when considered in relation to C as *one*.

And again: D \flat is *flat two*, E \flat is *flat three*, G \flat is *flat five*, A \flat is *flat six*, and B \flat is *flat seven*, when considered in relation to C as *one*.

§ 103. The intermediate tone required in transposition, is called THE TONE OF TRANSPOSITION, or (in written music) THE NOTE OF TRANSPOSITION. Thus, the tone or note of transposition between the keys of C and G is F \sharp .

§ 104. It will be observed that in the foregoing transposition from C to G, the pitch of the scale has been removed a *fifth*,* and that the intermediate tone F \sharp , or *sharp four*, has been found necessary to preserve the proper order of the intervals; hence the following rule: "*Sharp four transposes the scale a fifth*;" or "*The tone of transposition, between any key and its fifth is sharp four.*"

* Or a fourth below

CHAPTER XXI.

TRANSPPOSITION OF THE SCALE BY FIFTHS. CONTINUED.

§ 105. Second transposition of the scale by fifths; from G to D.

§ 106. To preserve the proper order of intervals between *six and seven*, and between *seven and eight* in this transposition, it is necessary to take $C\sharp$ as seven in the new key.

§ 107. The sign of $C\sharp$ (\sharp) is placed at the beginning of the staff, a little to the right of the previous sharp, and the two sharps ($F\sharp$ and $C\sharp$) are taken together as the sign of the key, or as the signature.

EXAMPLE. KEY OF D.

1, 2, 3, 4, 5, 6, 7, 8.
D, E, $F\sharp$, G, A, B, $C\sharp$, D.
Do, Re, Mi, Fa, Sol, La, Si, Do;

1, 2, 3, 4, 5, 6, 7, 8.
D, E, $F\sharp$, G, A, B, $C\sharp$, D.
Do, Re, Mi, Fa, Sol, La, Si, Do.

ILLUSTRATION.

5 6 7 1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

NOTE.—An explanation of the above diagram is supposed to be unnecessary, as it would be similar to that at § 101.

§ 108. Third transposition of the scale by fifths, from D to A. $G\sharp$ is sharp four to D. $G\sharp$, therefore, is the next sharp introduced.

EXAMPLE. KEY OF A.

1 2 3 4 5 6 7 8
A B $C\sharp$ D E $F\sharp$ $G\sharp$ A
Do Re Mi Fa Sol La Si Do

1 2 3 4 5 6 7 8
A B $C\sharp$ D E $F\sharp$ $G\sharp$ A
Do Re Mi Fa Sol La Si Do

§ 109. Fourth transposition of the scale by fifths; from A to E. $D\sharp$ is sharp four to A. $D\sharp$, therefore, is the next sharp.

EXAMPLE. KEY OF E.

1 2 3 4 5 6 7 8
E $F\sharp$ $G\sharp$ A B $C\sharp$ $D\sharp$ E
Do Re Mi Fa Sol La Si Do

1 2 3 4 5 6 7 8
E $F\sharp$ $G\sharp$ A B $C\sharp$ $D\sharp$ E
Do Re Mi Fa Sol La Si Do

§ 110. Fifth transposition by fifths; from E to B. $A\sharp$ is sharp four to E.

EXAMPLE. KEY OF B. (Same as $C\flat$.)

1 2 3 4 5 6 7 8
B $C\sharp$ $D\sharp$ E $F\sharp$ $G\sharp$ $A\sharp$ B
Do Re Mi Fa Sol La Si Do

1 2 3 4 5 6 7 8
B $C\sharp$ $D\sharp$ E $F\sharp$ $G\sharp$ $A\sharp$ B
Do Re Mi Fa Sol La Si Do

§ 111. Sixth transposition by fifths; from B to $F\sharp$. $E\sharp$ is sharp four to B.

EXAMPLE. KEY OF $F\sharp$. (Same as $G\flat$.)

1 2 3 4 5 6 7 8
 $F\sharp$ $G\sharp$ $A\sharp$ B $C\sharp$ $D\sharp$ $E\sharp$ $F\sharp$
Do Re Mi Fa Sol La Si Do

1 2 3 4 5 6 7 8
 $F\sharp$ $G\sharp$ $A\sharp$ B $C\sharp$ $D\sharp$ $E\sharp$ $F\sharp$
Do Re Mi Fa Sol La Si Do

§ 112. Seventh transposition by fifths from $F\sharp$ to $C\sharp$. $B\sharp$ is sharp four to $F\sharp$.

EXAMPLE. KEY OF $C\sharp$ (Same as $D\flat$.)

1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
$C\sharp D\sharp E\sharp F\sharp G\sharp A\sharp B\sharp C\sharp$	$C\sharp D\sharp E\sharp F\sharp G\sharp A\sharp B\sharp C\sharp$
Do Re Mi Fa Sol La Si Do	Do Re Mi Fa Sol La Si Do

§ 113. Eighth transposition by fifths; from $C\sharp$ to $G\sharp$. F DOUBLE SHARP (written thus: $F\text{X}$), is sharp four to $C\sharp$.

EXAMPLE. KEY OF $G\sharp$. (Same as $A\flat$.)

1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
$G\sharp A\sharp B\sharp C\sharp D\sharp E\sharp F\text{X}G\sharp$	$G\sharp A\sharp B\sharp C\sharp D\sharp E\sharp F\text{X}G\sharp$
Do Re Mi Fa Sol La Si Do	Do Re Mi Fa Sol La Si Do

§ 114. The scale may be still further transposed by fifths, to the key of $D\sharp$, with nine sharps (two double sharps); to the key of $A\sharp$, with ten sharps (three double sharps); to the key of $E\sharp$, with eleven sharps (four double sharps); to the key of $B\sharp$, with twelve sharps (five double sharps), and so on.

NOTE 1.—The key of $E\sharp$ is the same to the ear as the key of C . The difference is not in the thing itself, but merely in the sign.

NOTE 2.—The keys beyond $F\sharp$ (six sharps) are but seldom used, as the same variety may be more easily obtained in transposition by flats. The keys beyond E (four sharps) are seldom used in church music.

CHAPTER XXII.

TRANSPOSITION OF THE SCALE BY FOURTHS.

§ 115. First transposition of the scale by fourths; from C to F .

§ 116. To preserve the proper order of intervals between *three and four*, and between *four and five* in this transposition, it is necessary to take $B\flat$ as four in the new key. $B\flat$ is, therefore, the signature to the key of F .

EXAMPLE. KEY OF F

1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
$F G A B\flat C D E F$	$F G A B\flat C D E F$
Do Re Mi Fa Sol La Si Do	Do Re Mi Fa Sol La Si Do

ILLUSTRATION.

NOTE.—An explanation of the above diagram would be so similar to that at § 103, that it is supposed to be unnecessary. It will be observed that $B\flat$ is taken for four, and not $A\sharp$, because the scale must always proceed from one letter to another; $A\sharp$ cannot follow A , in the diatonic scale.

§ 117. It will be observed that, in the foregoing transposition from C to F , the pitch of the scale has been removed a *fourth*;* and the intermediate tone, $B\flat$, or *flat seven*, has been found necessary to preserve the proper order of the interval. Hence the following rule: "*Flat seven transposes the scale a fourth;*" or, "*The tone or note of transposition, between any key and its fourth is flat seven.*"

§ 118. Second transposition of the scale by fourths; from F to $B\flat$.

§ 119. To preserve the proper order of intervals between *three and four*, and between *four and five* in this transposition, it is necessary to take $E\flat$ as four in the new key.

§ 120. The sign of $E\flat$ (\flat) is placed a little to the right of the previous flat, and the two flats are taken as the signature.

* A fifth below.

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EXAMPLE. KEY OF $B\flat$.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
 $B\flat$ C D $E\flat$ F G A $B\flat$ $B\flat$ C D $E\flat$ F G A $B\flat$
 Do Re Mi Fa Sol La Si Do Do Re Mi Fa Sol La Si Do

§ 121. Third transposition of the scale by fourths, from $B\flat$ to $E\flat$. $A\flat$ is flat seven to $B\flat$. $A\flat$, therefore, is the next flat introduced.

EXAMPLE. KEY OF $E\flat$.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
 $E\flat$ F G $A\flat$ $B\flat$ C D $E\flat$ $E\flat$ F G $A\flat$ $B\flat$ C D $E\flat$
 Do Re Mi Fa Sol La Si Do Do Re Mi Fa Sol La Si Do

§ 122. Fourth transposition of the scale by fourths; from $E\flat$ to $A\flat$. $D\flat$ is flat seven to $E\flat$. $D\flat$, therefore is the next flat introduced.

EXAMPLE. KEY OF $A\flat$.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
 $A\flat$ $B\flat$ C $D\flat$ $E\flat$ F G $A\flat$ $A\flat$ $B\flat$ C $D\flat$ $E\flat$ F G $A\flat$
 Do Re Mi Fa Sol La Si Do Do Re Mi Fa Sol La Si Do

§ 123. Fifth transposition by fourths; from $A\flat$ to $D\flat$. $G\flat$ is flat seven to $A\flat$.

EXAMPLE. KEY OF $D\flat$. (Same as $C\sharp$.)

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
 $D\flat$ $E\flat$ F $G\flat$ $A\flat$ $B\flat$ C $D\flat$ $D\flat$ $E\flat$ F $G\flat$ $A\flat$ $B\flat$ C $D\flat$
 Do Re Mi Fa Sol La Si Do Do Re Mi Fa Sol La Si Do

§ 124. Sixth transposition by fourths; from $D\flat$ to $G\flat$. $C\flat$ is flat seven to $D\flat$.

EXAMPLE. KEY OF $G\flat$. (Same as $F\sharp$.)

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
 $G\flat$ $A\flat$ $B\flat$ $C\flat$ $D\flat$ $E\flat$ F $G\flat$ $G\flat$ $A\flat$ $B\flat$ $C\flat$ $D\flat$ $E\flat$ F $G\flat$
 Do Re Mi Fa Sol La Si Do Do Re Mi Fa Sol La Si Do

§ 125. Seventh transposition by fourths; from $G\flat$ to $C\flat$. $F\flat$ is flat seven to $G\flat$.

EXAMPLE. KEY OF $C\flat$. (Same as B.)

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
 $C\flat$ $D\flat$ $E\flat$ $F\flat$ $G\flat$ $A\flat$ $B\flat$ $C\flat$ $C\flat$ $D\flat$ $E\flat$ $F\flat$ $G\flat$ $A\flat$ $B\flat$ $C\flat$
 Do Re Mi Fa Sol La Si Do Do Re Mi Fa Sol La Si Do

§ 126. Eighth transposition by fourths; from $C\flat$ to $F\flat$. B DOUBLE FLAT (written $B\flat\flat$.) is flat seven to $C\flat$.

EXAMPLE. KEY OF $F\flat$. (Same as E.)

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
 $F\flat$ $G\flat$ $A\flat$ $B\flat\flat$ $C\flat$ $D\flat$ $E\flat$ $F\flat$ $F\flat$ $G\flat$ $A\flat$ $B\flat\flat$ $C\flat$ $D\flat$ $E\flat$ $F\flat$
 Do Re Mi Fa Sol La Si Do Do Re Mi Fa Sol La Si Do

§ 127. The scale may be still further transposed by fourths: to the key of $B\flat\flat$ with nine flats (two double flats); to the key of $E\flat\flat$, with ten flats (three double flats); to the key of $A\flat\flat$, with eleven flats (four double flats); to the key of $D\flat\flat$, with twelve flats (five double flats), and so on.

NOTE 1.—The key of $D\flat\flat$ is the same to the ear as the key of C. The difference is not in the thing itself, but merely in the sign.

NOTE 2.—The keys beyond $G\flat$ (six flats) are but seldom used, as the same variety may be more easily obtained in transpositions by sharps. The keys beyond $A\flat$ (four flats) are seldom used in church music.

CHAPTER XXIII.

MINOR SCALE.

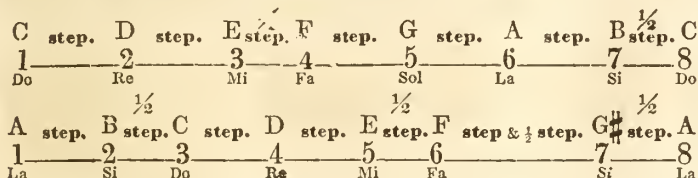
§ 23. In addition to the scale as explained at Chapter XI, there is another diatonic scale, differing from that in respect to its intervals, called the MINOR SCALE. The former scale is called MAJOR.

§ 129. The intervals in the minor scale are as follows: between one and two a *step*; between two and three, a *half-step*; between three and four a *step*; between four and five, a *step*; between five and six, a *half-step*; between six and seven, a *step* and a *half-step*; and between seven and eight, a *half-step*.

EXAMPLE. MINOR SCALE.



COMPARATIVE VIEW OF THE MAJOR AND MINOR SCALES.



NOTE.—There are also other forms of the minor scale, but it is not considered necessary to explain them since it can be of no practical importance to the singer; the person who can sing the scale in the form here given, or rather who has made some little progress in the practice of the chromatic scale, will find no difficulty in any form of the minor scale.

§ 130. The minor scale, in its first or natural position, commences with A, or A is taken as *one*, as in the above example.

§ 131. When the major and minor scales have the same signature, they are said to be related. Thus the key of C major is the relative major to A minor; and the key of A minor is the relative minor to C major.

(2)

§ 132. The relative minor to any major key is found a sixth above it, or is based upon its sixth; and the relative major to any minor key is found a third above it, or is based upon its third.

§ 133. The letters and syllables correspond in the major and its relative minor. Thus, the syllable *Do*, is applied to C in both cases, although it is *one* in the major, and *three* in the minor scale, &c.

DYNAMICS.

CHAPTER XXIV.

DYNAMIC DEGREES.

§ 134. A tone which is neither loud nor soft, is a *medium*, or *middle* tone; it is called Mezzo (pronounced *met-zo*, or *mate-zo*), and is marked *m*.

§ 135. A tone somewhat softer than metzo, is a *soft* tone; it is called PIANO (pronounced pee-ân-o), and is marked *p*.

§ 136. A tone somewhat louder than metzo is a *loud* tone; it is called **FÖRTE**, and marked *f*.

§ 137. A tone somewhat softer than *piano*, yet so loud as to be a good audible sound, is called **PIANISSIMO** (pronounced *pee-an-is-si-mo*), and is marked *pp*.


§ 138. A tone somewhat louder than *forte*, but not so loud as to degenerate into a scream, is called **FORTISSIMO**, and is marked **ff.**

NOTE.—Mezzo, Piano and Forte, are Italian words, which, by long usage, have become technical terms in music, and are used by all nations.

CHAPTER XXV.

DYNAMIC TONES.

§ 139. ORGAN TONE.—a tone commenced, continued, and ended, with an equal degree of power, is called an ORGAN TONE. (=====)

§ 140. CRESCENDO.—A tone commencing soft, and gradually increasing to loud, is called CRESCENDO. (*Cres.* or )

§ 141. DIMINUENDO.—A tone commencing loud and gradually diminishing to soft, is called DIMINUENDO. (*Dim.* or >)

ELEMENTS OF VOCAL MUSIC.

§ 142. SWELL.—An union of the *rescendo* and *diminuendo*, produces the SWELLING TONE, or SWELL. ($\leftarrow \rightarrow$)

§ 143. PRESSURE TONE.—A very sudden *crescendo*, or *swell*, is called a PRESSURE TONE. ($<$ or $>$)

§ 144. EXPULSIVE or EXPLOSIVE TONE.—A tone which is struck suddenly and forcibly, and instantly diminished, is called an EXPULSIVE, or EXPLOSIVE TONE; also FORZANDO, or SFORZANDO. ($>$ or *sf. fz.*)

NOTE.—The proper application of dynamics, constitutes the form of musical expression.

CHAPTER XXVI.

MISCELLANEOUS SIGNS OR CHARACTERS.

§ 145. PASSING NOTES.—Notes of comparatively small size are often used, called PASSING NOTES.

NOTE.—Passing notes are used to represent tones that do not essentially belong to a melody, but which are regarded as tasteful or ornamental.

§ 146. APPOGGIATURE.—When a passing note precedes an essential note, on an *accented* part of the measure, it is called an APPOGGIATURE.

§ 147. AFTER NOTE.—When a passing note follows an essential note, on an *unaccented* part of a measure, it is called an AFTER NOTE.

EXAMPLES. APPOGGIATURE.

Written.

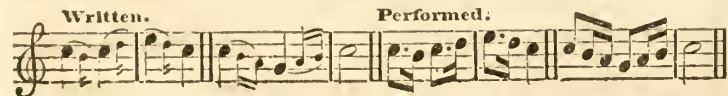


Performed.



AFTER NOTE.

Written.



Performed.

§ 148. SHAKE OR TRILL.—The SHAKE (*tr*) consists of a rapid alternation of two sounds. It should be cultivated by those who would acquire smoothness and flexibility of voice.

EXAMPLE.

SHAKE OR TRILL REPRESENTED.

Written. Performed. Or,



A . . . men. A men. A men.

§ 149. TURN.—The TURN consists of a principal sound, with the sounds next above and below it. It should be performed with care and neatness, but not too quick. Its sign is (\sim).

EXAMPLES.

Written.



Performed.



§ 150. LEGATO.—When a passage is performed in a close, smooth, and gliding manner, it is said to be LEGATO.

EXAMPLE.



Sol. La. Si.. Do. Re.. Si.. Sol Sol .. Re..... Re.. Mi.. Do.

§ 151. STACCATO.—When a passage is performed in a pointed, distinct, and articulate manner, it is said to be STACCATO. !!!

EXAMPLES.

Written.

Performed.



Legato.

Staccato.



§ 152. **TIE.**—A character called a **TIE**, is used to show how many notes belong to one syllable. It is also used to denote the legato style.

§ 153. **PAUSE.**—When the duration of a tone is to be prolonged beyond its usual time, a character called a **PAUSE** is placed over the note by which it is represented.

§ 154. **DOUBLE BAR.**—A **DOUBLE BAR** || shows the end of a strain of music, or of a line of the poetry.

§ 155. **BRACE.**—A **BRACE** is used to connect the staves on which the different parts are written.

§ 156. **DIRECT.**—The **DIRECT** (↗) is sometimes used at the end of a staff, to show on what degree of the following staff the first note is placed.

CHAPTER XXVII.

EXPRESSION OF WORDS, AND MISCELLANEOUS DIRECTIONS.

§ 157. **TONIC SOUNDS.**—The tonic (vowel) sounds only should be sustained in singing. It is on these alone that the voice should dwell. They should be delivered with accuracy, and carefully prolonged, without being changed. To insure this, the vocal organs should be immovably fixed from the beginning to the end of a tone; not the least change should be allowed in the position of the throat, mouth, or tongue; nor indeed of the head or body.

It is a very common fault for singers to change the tonic sounds, and dwell not on the radical but on the *runsa* or closing sound; thus a becomes e; a, or; &c. In the word "great," for example, instead of dwelling steadily upon the tonic sound a, the singer changes it to e, and that which should be grea . . . t, becomes grea . . . e . . . t; so also in the syllable applied to Two let it be Ra . . . e, and not Ra . . e.

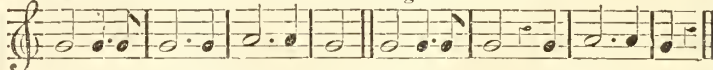
§ 158. **CONSONANTS.**—Articulation is essentially dependent on the consonants. These should, therefore, receive very particular attention, and be delivered quickly, smartly, distinctly, and with the greatest precision. The neglect of a careful utterance of the consonants, is often a principal cause of indistinctness in singing.

§ 159. **ACCENT.**—Accent is as important in singing as in speaking. If the poetry be regular in its construction, and is properly adapted to the music, the accentuation of the two will correspond. If otherwise, that of the former must, in general, be attended to, and the musical accent made to conform to it.

§ 160. **PAUSE.**—Pauses, especially rhetorical pauses, are essential to good singing. In general, when necessary, they must be obtained, not by an interruption of rhythmic divisions, as is the case in the use of the character called a pause, but by shortening the preceding note, thus:

Written.

Sung.



Joy to the world, the Lord is come! Joy to the world, the Lord is come!

§ 161. **EMPHASIS.**—Emphatic words should be given with greater or less power, often with *sf.*, and without reference to rhythmic accent. In common psalmody its application is difficult, from the frequent want of a proper adaptation of the poetry to the music, or rhythmic appropriateness of one to the other. The effect of emphasis may often be increased by a momentary pause. (See §160)

§ 162. **OPENING OF THE MOUTH.**—The mouth should, in general, be free y opened. It is very common in singers not to open their mouth sufficiently wide to give a free and full passage to the sound.

§ 163. **TAKING BREATH.**—(1) In taking breath make as little noise as possible.

(2) Let it be done quickly, and without any change in the position of the mouth.

(3) Never breathe between the different syllables of the same word.

(4) When several notes come together, to one syllable, do not breathe between them, except in long running passages, or divisions where it cannot be avoided.

(5) Words which are intimately connected in sense, as the article and its noun or the preposition and its noun, should not be separated by taking breath.

(6) The practice of breathing at a particular part of the measure, or of rhythmic breathing, should be avoided.

(7) Take breath no more frequently than is necessary.

(8) Exercises on the explosive tone (*fz.* or *sf.*) will assist in acquiring the art of taking breath.

§ 164. **QUALITY OF TONE.**—The most essential qualities of a good tone, are *purity, fullness, firmness, and certainty.*

(1) A tone is **PURE**, or clear, when no extraneous sound mixes with it; **IMPURE**, when something like a hissing, screaming, or huskiness is heard. Impurity is often produced by an improper position of the mouth.

(2) A tone is **FULL**, when it is delivered in a free and unconstrained use of the appropriate organs of sound. A tone is **FAINT**, when it is produced by a careless or negligent use of the organs.

(3 and 4) A tone is **FIRM** and **CERTAIN**, which, being correctly given, is held steadily, without change: and which seems to be perfectly under the control of the performer. Hence, the following are faults, viz:—

(1) Striking below the proper sound and sliding up to it, as from *five* to *eight*, &c.

(2) A wavering, or trembling of the voice.

(3) A change just at the close of the tone, produced by a careless relaxation of the organs, which should always be held firm and immovable in their proper position, until the sound ceases.

§ 165. **TO CORRECT FAULTS.**—Whenever the teacher discovers a fault, let him first imitate it himself, and afterwards give the true style of performance; then let him require the pupil to imitate both the bad and the good example. It is not sufficient for the teacher to say that a certain fault exists, he must actually point it out, or exhibit it by his own performance, and this over and over again, until the pupil obtains a clear perception of it, and knows both how to produce it, and how to avoid it.

§ 166. In all vocal performances, attend to the spirit of the words. Enter into those emotions which are expressed by the poetry. Avoid a dull, heavy, unmeaning, unfeeling, automaton-like style of performance, and cultivate that which comes from the heart, which has some soul, some meaning, and which is appropriate to the words and music. The composer does but furnish the mere skeleton, and it depends upon the performer to say whether that inanimate form

shall live, and breathe, and move, so as to take deep hold of the affections and control the feelings of others, thus producing the effects for which music is designed, and for which it is so admirably adapted.

NOTE.—Lablache, in his excellent system, has the following remarks:

ON THE MANNER OF EXERCISING THE VOICE.—Experience has shown that in order to form the voice and equalize it, the pupil should sing much on the vowel sound *à*, and a little also, but at a later period, on the sound *a*. This is called vocalizing.

Vocalizing—by laying bare, so to speak, all the faults of the voice, which would be in part disguised by the employment of words—becomes for this reason the most efficacious means of combating them.

The conditions of good vocalizing are 1st, to know how to hold the mouth well; 2d, to breathe well; 3d, to form and send forth the sounds of the different registers; 4th, to pass insensibly from the sounds of one register to those of another; 5th, to attack and connect sounds for forming successions. We proceed to devote a special section to the analysis of each of these conditions.

ON THE POSITION OF THE MOUTH.—The mouth should be kept smiling, without distortion, and opened sufficiently to admit the end of the forefinger.

The jaws should remain not always perpendicular one over the other, as has been wrongly said, but in the position which is most natural for the conformation of the pupil's mouth.

The tongue should be suspended, and placed in such a manner as to leave the greatest possible open space.

ON THE RESPIRATION.—A long and easy breathing is one of the most essential qualities for the singer. Hence we persuade the pupil to practice holding his breath for a long time, even without singing. In order to take in the breath, he should be careful to contract the abdomen, and to make the chest rise and swell as much as possible. He should remain in this position as long as he can, and then he should let the breath flow out very slowly, until his abdomen and his chest have regained their natural position. Afterwards he should begin again, observing that the mouth is moderately open, as well in drawing in the air, as in pressing it out again. By this exercise, lungs of a moderate capacity will become able to furnish a well-pitched sound which will last from 18 to 20 seconds.

NOTE.—The following exercises are gradually progressive. They have been prepared with reference to such persons as are beginning to learn to read music, or to sing by note or from written characters, whether children or adults. They are intended particularly for singing schools, and are equally well adapted to the wants of the teacher who pursues either the inductive or preceptive method of teaching, or who unites in his practice both of these methods, according to the circumstances of his class. They are designed both as illustrations, and also as practical exercises to be sung by the pupils as they proceed from step to step in their work. Previous illustrations or exercises of a more simple character may be required, but these every good teacher will be able to write upon the board at the instant when they are wanted.

But there is another important view in which we desire to present these lessons. They are so arranged as to constitute in themselves, a complete practical system or method of teaching, independent of the investigations of the inductive teacher on the one hand, and of the *a priori* rules of the preceptive teacher on the other, and they may be pursued without reference to the axioms, explanations or definitions laid down in this or any other book. The class, therefore, which is ready to begin to learn to read music, may begin at once in the use of these lessons. This mode of teaching, which will be new to many, (and it may be made an excellent one,) we will attempt very briefly to describe.

The class being ready to receive instruction, the first step on the part of the teacher may be to write on the board the first lesson, or a similar one. This being done, he calls the attention of the class, and pointing to the notes, he sings *do, do, re, re*, or as the lesson may be. After a few repetitions so that he may be perfectly understood, he requires the class to do the same thing, or to sing the lesson as he has done, he pointing to the notes as before; and this without any naming of characters, or pointing out their use, or previous explanations whatever. After a few lessons in this way from the board, he may proceed in a similar manner in the use of the printed exercises contained in the book; gradually and as it were, incidentally explaining the uses of different characters, and giving them their appropriate names. This describing and naming of characters, however, should always be an *after* and not a *fore* work; it should not receive attention until the *practical part* which has preceded it is quite well understood; and even then it is never to be regarded as a very important part of the teacher's work, which should consist mainly in teaching his pupils to *sing the lesson*; they looking at the notes or characters while they sing; for by *looking* they will *learn*. Let this course be gradually pursued, and it will be found one of the shortest and most certain singing school methods.

We do not mean, however, to recommend it to the neglect of those before

mentioned. The best teacher will not be confined to any particular previously laid out plan, but will from the different methods make out one of his own; not indeed one that is stereotyped and unalterable, but one that he may modify and adapt to the varying wants and circumstances of his different classes.

But whatever may be the method of the teacher, if he teaches the commonly received principles of music, and of musical notation, he will find the following lessons adapted to his purpose; since these universally received principles of music, are here gradually developed and illustrated.

LESSONS ON THE SCALE.

1. c c d d c c d c d c c d d c

1 1 2 2 1 1 2 1 2 1 1 2 2 1

2. c d e e c d c c d e d c d e

1 2 3 3 3 2 1 2 3 2 1 2 3

3. c c d e f f f f f f f e d c

1 1 2 3 4 4 4 4 4 4 4 3 2 1

4. c d e f g g g g g g g f e d c

1 2 3 4 5 5 5 5 5 5 5 4 3 2 1

5. c d e f g a a g a g f e d c

1 2 3 4 5 6 6 5 6 5 4 3 2 1

PRACTICAL EXERCISES.

6. c d e f g a b b a g f e d c

1 2 3 4 5 6 7 7 6 5 4 3 2 1

7. c d e d e f g g g a g a b c

1 2 3 2 3 4 5 5 5 6 5 6 7 8

8. c c d d e e f f g g a a b b c

1 1 2 2 3 3 4 4 5 5 6 6 7 7 8

9. c c b b c c b c b c c b b c

8 8 7 7 8 8 7 8 7 8 8 7 7 8

10. c b a a a b c c b a b c b a

8 7 6 6 6 7 8 8 7 6 7 8 7 6

11. c c b a g g g g g g a b c

8 8 7 6 5 5 5 5 5 5 6 7 8

12. c b a g f f f f f f g a b c

8 7 6 5 4 4 4 4 4 4 5 6 7 8

13. c b a g f f e e e f g a b c

8 7 6 5 4 4 3 3 3 4 5 6 7 8

14. c b a g f e d d e f g a b c

8 7 6 5 4 3 2 2 3 4 5 6 7 8

15. c b a g a g f f f e f e d c

8 7 6 5 6 5 4 4 4 3 4 3 2 1

16. c c b b a a g g f f e e d d c

8 8 7 7 6 6 5 5 4 4 3 3 2 2 1

LESSONS ON THE SCALE IN TWO PARTS. ROUNDS.

17. c c d e d e 2 e e d c d c

1 1 2 3 2 3 3 3 2 1 2 1

• We have sometimes used the G and sometimes the F clef in these lessons, for all the pupils should be equally familiar with both

PRACTICAL EXERCISES.

23

18. c c d e f e 2 e e f e c c

19. c d e f g f e 2 e f g f e d c

20. e d e f g a g 2 g f e d e f e

21. e f g a b a g 2 g a b a g f e

22. g g a g a b 2 b b a b a g

23. g g a b c b 2 b b c b a g

24. g a b b a b c 2 b c b b c b a

25. a a b b c b c 2 c c b b a b a

26. c c d d e d c 2 a a b b c b a

27. a b c b a b a 2 c d e d c d c

28. c d e f g a b c 2 b a g f e d c

THE SCALE IN TRIPLE MEASURE.

29.

30.

31. **2**

32. **2**

33. **2**

LESSONS IN WHICH THE TONES SUCCEED EACH OTHER, NOT ACCORDING TO THEIR ORDER IN THE SCALE, BUT BY SKIPS.

34. 1 and 3.

35.

36. 1, 3 and 5.

37.

38.

39.

40. 1, 3, 5 8 and 7. **2**

41. **2**

42. **2**

PRACTICAL EXERCISES.

25

43. 1, 3, 5 8 7 and 4. 2

1 4 3 5 8 4 3 3 2 1 5 3 2 1

44. 2

8 8 7 7 4 4 3 3 3 4 4 7 7 8

45. 1, 3, 5, 8, 7, 4 and 2. 2

8 5 3 1 2 7 8 1 3 5 8 7 2 3

46. 2

1 3 2 7 4 7 8 8 5 7 4 2 4 3

47. 2

8 5 3 4 6 8 7 4 2 3 3 5 8 6 4 3 2 2 7 8

EXTENDED SCALE

48. 2

1 1 2 2 3 2 1 3 3 4 4 5 4 3

49. 2

1 1 2 3 3 4 5 5 4 3 3 3 4 5 5 4 3 3 2 1

50. 2

1 3 5 3 2 4 3 3 1 5 1 7 3 1

51. 2

8 8 7 7 6 7 8 1 1 2 2 1 2 3

52. 2

8 7 6 5 5 5 5 6 7 8 1 2 1 7 5 5 7 1 2 3

53. 2

8 5 3 4 6 8 7 4 2 3 3 5 8 6 4 3 2 2 7 8

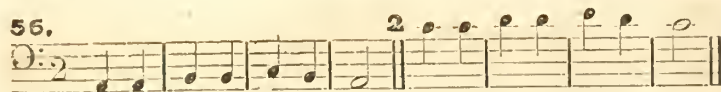
54. 2

8 5 3 4 6 8 7 4 2 3 3 5 8 6 4 3 2 2 7 8

55. 2

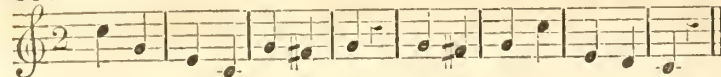
8 5 3 4 6 8 7 4 2 3 3 5 8 6 4 3 2 2 7 8

56.



CHROMATIC SCALE. SHARP FOUR.

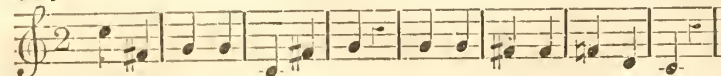
57.



58.



59.

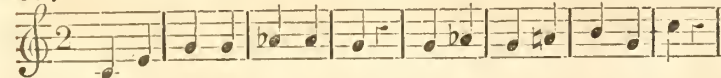


60.

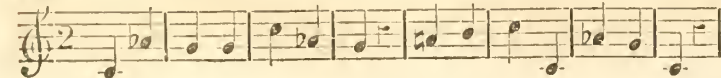


FLAT SIX.

61.

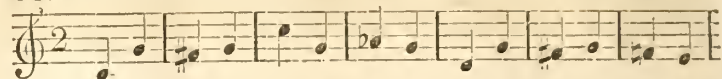


62.

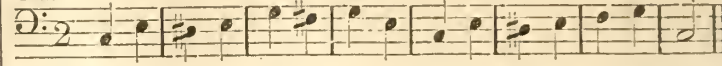


SHARP FOUR AND FLAT SIX.

63.

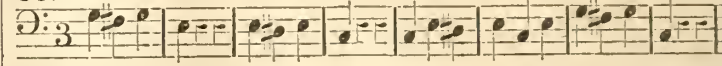


64.

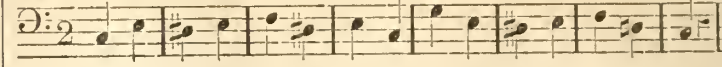


SHARP TWO.

65.

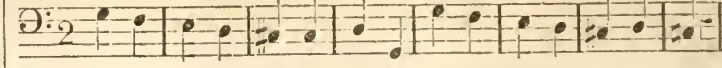


66.

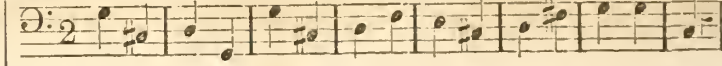


SHARP ONE.

67.

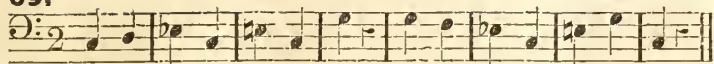


68.



FLAT THREE

69.

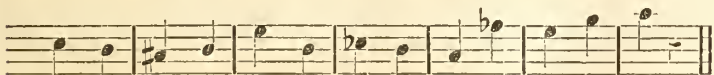
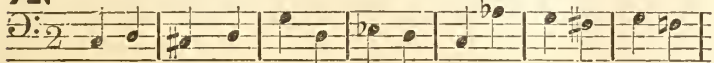


70.



SHARP ONE AND FLAT THREE.

71.



72.



SHARP FIVE.

73.



74.



FLAT SEVEN.

75.



76.



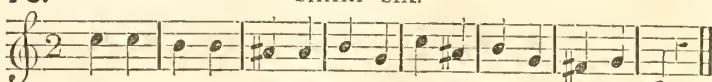
SHARP FIVE AND FLAT SEVEN.

77.



78.

SHARP SIX.

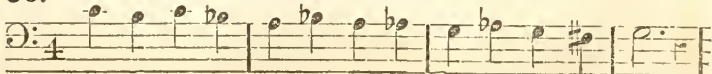


RECAPITULATION.

79.



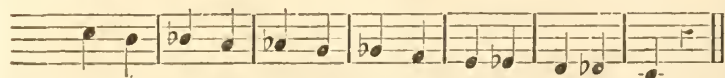
80.





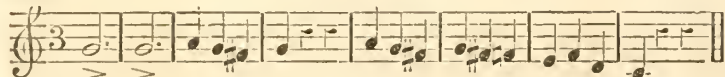
CHROMATIC SCALE IN REGULAR SUCCESSION.

81.



MISCELLANEOUS LESSONS.

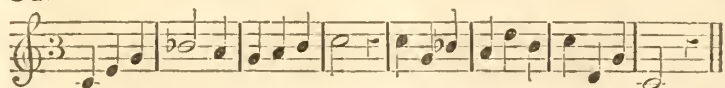
82.



83.



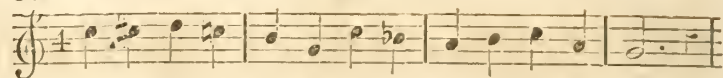
84.



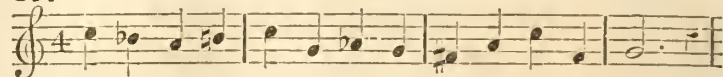
85.



86.



87.

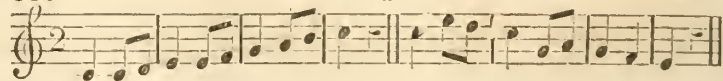


EIGHTH NOTES, OR QUAVERS.

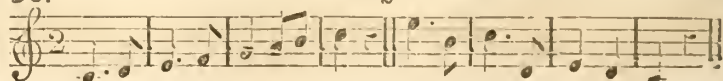
88.



89.



90.



91. 2

2/4

92. 

93. 

94. 2

Exercise 94, measure 2. The notation shows a treble clef, a 4/4 time signature, and a melody of eighth and sixteenth notes. A double bar line is present after the first measure.

The first system of musical notation for 'The Bird Song' consists of a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, rhythmic style, featuring quarter and eighth notes. The first measure contains a quarter note on G4, followed by a quarter rest. The second measure contains an eighth note on G4, a quarter note on A4, and an eighth note on B4. The third measure contains an eighth note on B4, a quarter note on C5, and an eighth note on B4. The fourth measure contains an eighth note on A4, a quarter note on G4, and an eighth note on F#4. The fifth measure contains an eighth note on E4, a quarter note on D4, and an eighth note on C4. The sixth measure contains an eighth note on B3, a quarter note on A3, and an eighth note on G3. The seventh measure contains an eighth note on F#3, a quarter note on E3, and an eighth note on D3. The eighth measure contains an eighth note on C3, a quarter note on B2, and an eighth note on A2. The ninth measure contains an eighth note on G2, a quarter note on F#2, and an eighth note on E2. The tenth measure contains an eighth note on D2, a quarter note on C2, and an eighth note on B1. The system ends with a double bar line.


95.

The first system of musical notation for 'The Bird Song' consists of two staves. The upper staff contains a melody of eighth and sixteenth notes, with a final note tied to the beginning of the second staff. The lower staff provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#), and the time signature is 4/4.

The first system of musical notation for 'The Bird Song' consists of a single staff with a treble clef. It contains four measures of music. The first measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The second measure has a quarter note on C5, a quarter note on B4, and a quarter note on A4. The third measure has a quarter note on G4, a quarter note on F4, and a quarter note on E4. The fourth measure has a quarter note on D4, a quarter note on C4, and a quarter note on B3. The notes are written in a simple, clear style with stems and beams.

96. Musical notation for exercise 96, featuring triplets and slurs.

SIXTEENTH NOTES, OR SEMIQUAVERS.

97. 

98. 

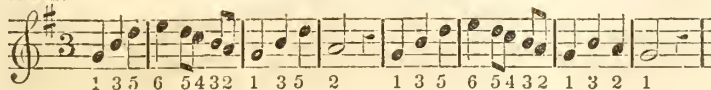
59. 

100. 2

Exercise 100, measure 2. The notation is on a single staff with a treble clef and a 2/4 time signature. The melody begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and an eighth note C5. This is followed by a quarter rest, then an eighth note B4, a quarter note A4, and an eighth note G4. The next measure contains a quarter note F#4, an eighth note E4, a quarter note D4, and an eighth note C4. The final measure of the exercise (measure 3) contains a quarter note B3, an eighth note A3, a quarter note G3, and an eighth note F#3.

101. 

112.

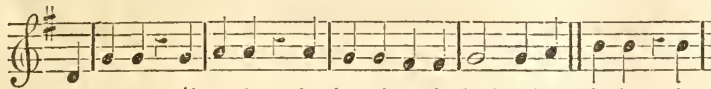


2

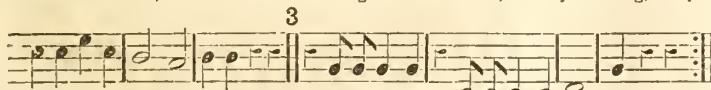


113.

ROUND IN THREE PARTS. 2



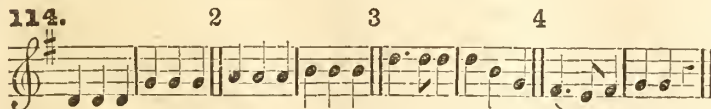
Sal-va-tion, sal-va-tion be-longeth to the Lord, And thy blessing, thy



blessing is a-mong thy people, Hal-le-lu-jah, Hal-le-lu-jah, A-men.

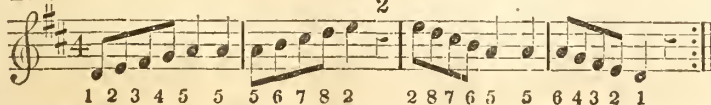
114.

ROUND FOR FOUR VOICES.

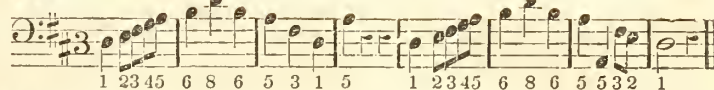


Let us endeavor, To show that whenever We join in a song, We keep time together.

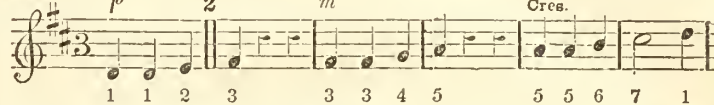
115.



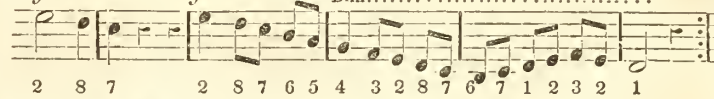
116.



117.



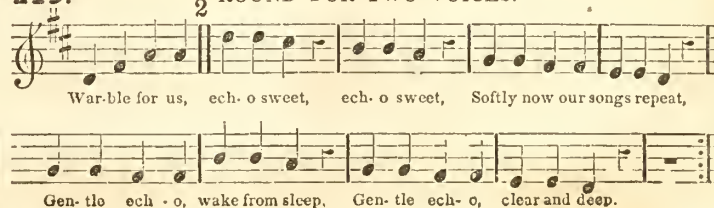
118.



119.



120.

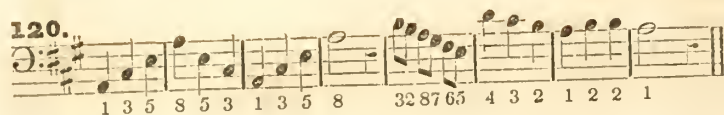


War-ble for us, ech-o sweet, ech-o sweet, Softly now our songs repeat,

Gen-tle ech-o, wake from sleep. Gen-tle ech-o, clear and deep.

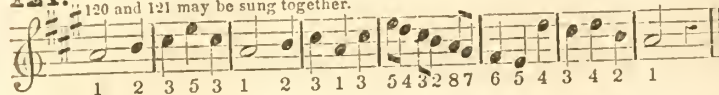
PRACTICAL EXERCISES.

120.

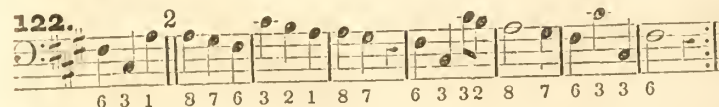


121.

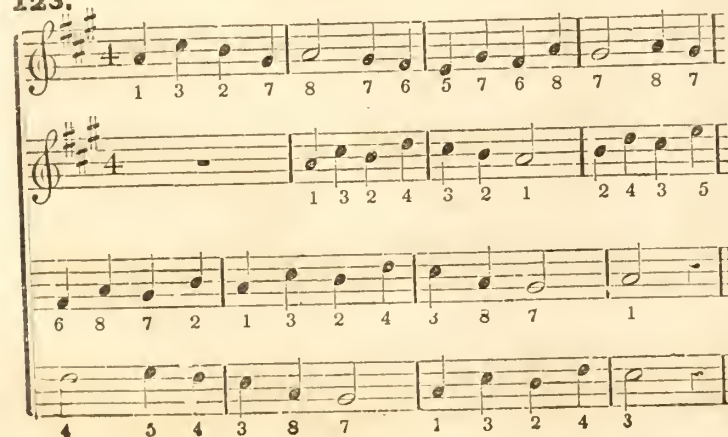
120 and 121 may be sung together.



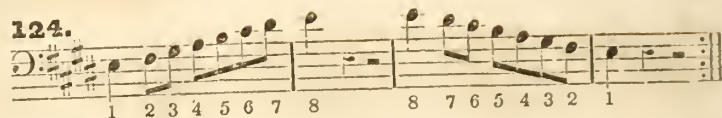
122.



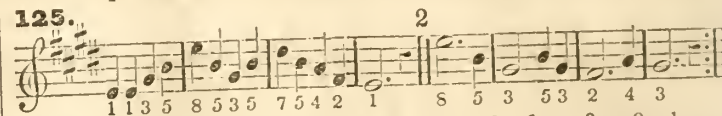
123.



124.



125.



126.



PRACTICAL EXERCISES.

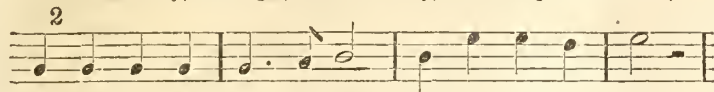
32

127.

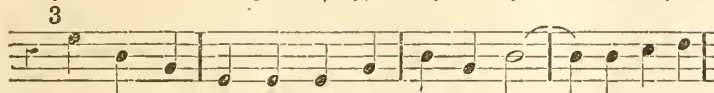
ROUND IN FOUR PARTS.



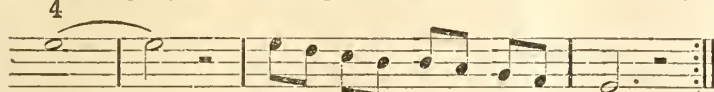
1. Come and sing a mer-ry song, Wake the cheerful glee,
2. En-vy, an-ger, hence a-way, E-vil passions flee;



Now the joy-ous tones pro-long, Hap-py, hap-py we;}
Why should we in-dulge them, say, Why should you or me?}

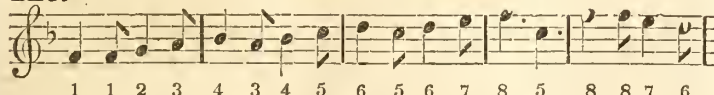


Oh! hap-py we, oh hap-py we, oh hap-py, hap-py

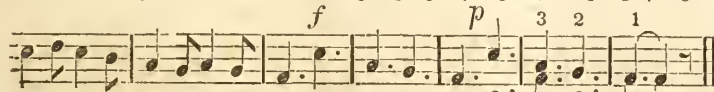


we, hap-py, hap-py we.

128.



1 1 2 3 4 3 4 5 6 5 6 7 8 5 8 8 7 6

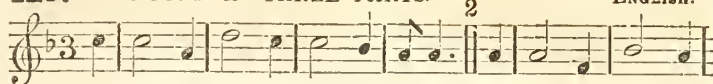


5 6 5 4 3 2 3 2 1 5 3 2 1 5 5 1

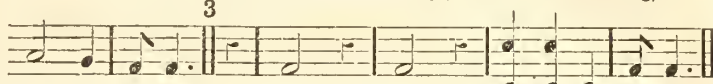
129.

ROUND IN THREE PARTS.

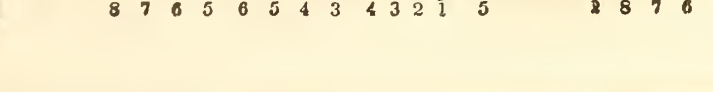
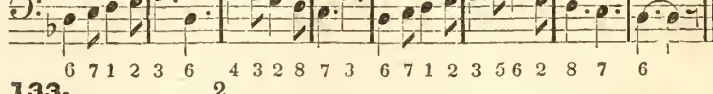
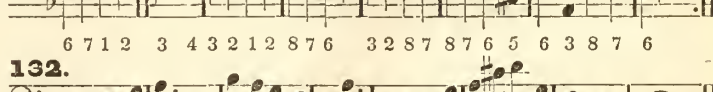
ENGLISH.



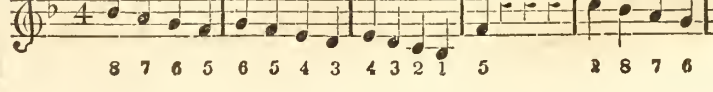
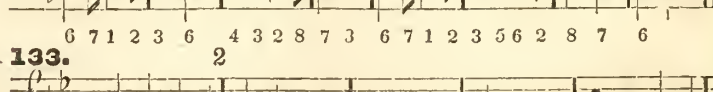
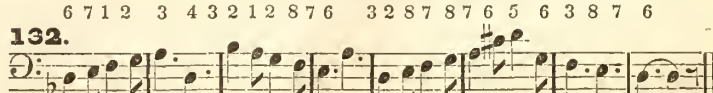
A boat, a boat, to cross the fer-ry; We'll float and sing, and



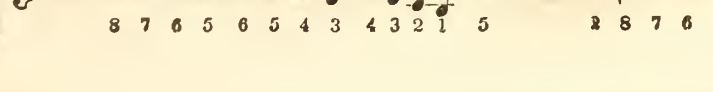
all be mer-ry, Sing, sing, sing and be mer-ry.



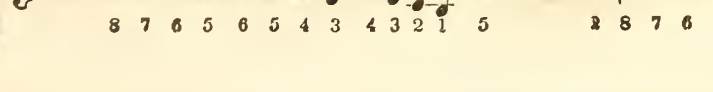
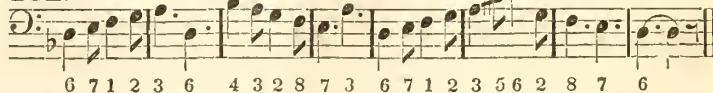
130. F Staccato.



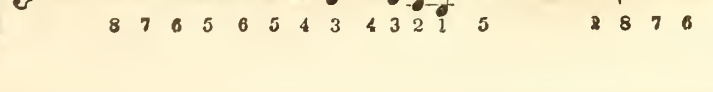
131.



132.



133.



[illegible]

134.

134.

1 2 3 4 5 6 7 1 2 8 7 6 5 4 3 2 1 3 5 3 1

135.

135.

3 6 8 7 2 8 6 5 7 6

3 2 1 3 2 8 7 6 8 7 6

136.

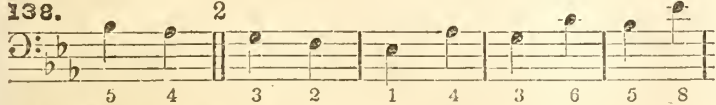
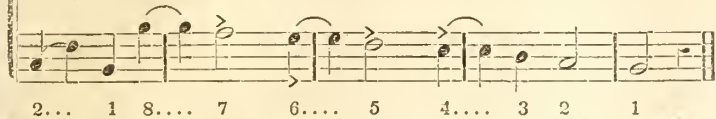
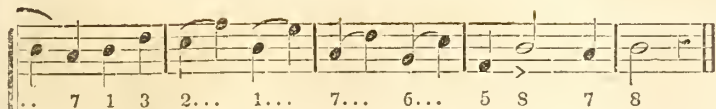
The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ending with a half note E5. The lower staff continues the accompaniment, starting with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and ending with a half note E4. The key signature remains one flat (B-flat), and the time signature is 4/4.

... 2 3 4 5..... 4 3 2 1

7..... 5 6 7 8 6 5 8

137.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody in the top staff consists of eighth and quarter notes, with slurs and accents. The bass staff provides a simple accompaniment with quarter and eighth notes. Below the staves, there are two lines of numbers: '8.... 7 6 2.... 8 7 3.... 2 1..' and '5 4 3 6 5 4 7 3 6', which likely represent a simplified harmonic or rhythmic guide.

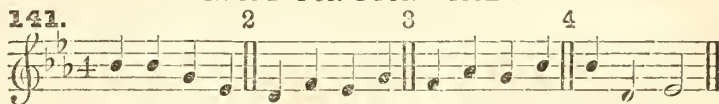


1. How I love to see thee, Gol-den eve-ning sun,
2. Sweetly thou re - call-est Childhood's joy-ous days.

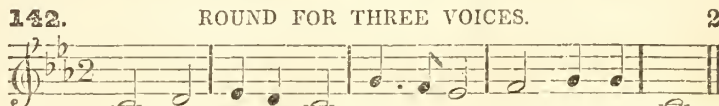


How I love to see . . . thee, When the day is done.
Hours when I so fond - - ly Watched thy eve - ning blaze.

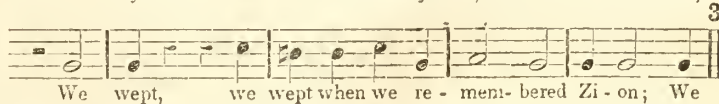
ROUND FOR FOUR VOICES.



Ev-er blooming, ev-er gay, We welcome thee, Thou lovely May.



By the riv-er of Bab-y-lon, There we sat down;

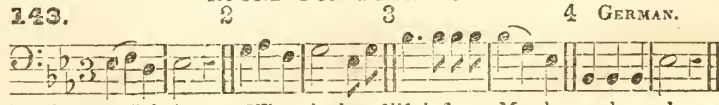


We wept, we wept when we re - men-bered Zi-on; We



hanged our harps up - on the wil - lows in the midst there - of.

ROUND FOR FOUR VOICES.

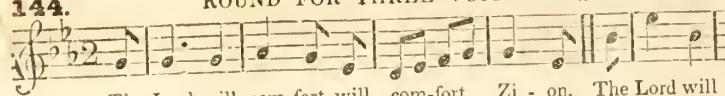


Day is gone, Night is come, When the day of life is flown, May heaven be our home

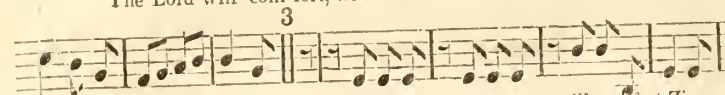
PRACTICAL EXERCISES.

144.

ROUND FOR THREE VOICES. 2



The Lord will com-fort, will com-fort Zi-on, The Lord will



com-fort, will com-fort Zi-on, will com-fort, will com-fort, will com-fort Zion.

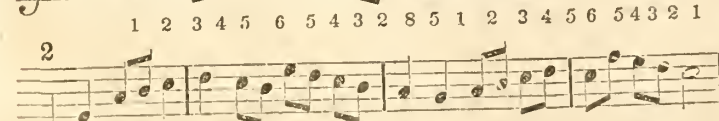
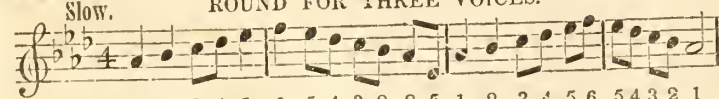
145.



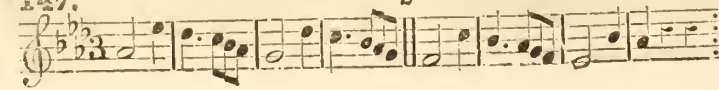
146.

Slow.

ROUND FOR THREE VOICES.

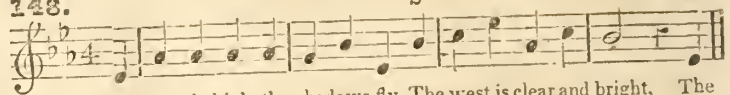


147.

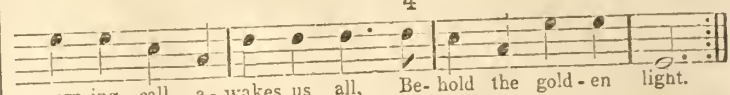


ROUND FOR FOUR VOICES

148.

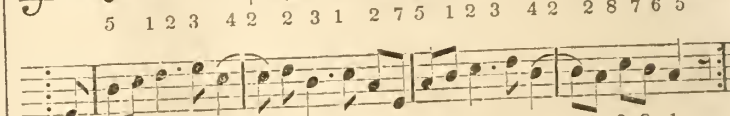
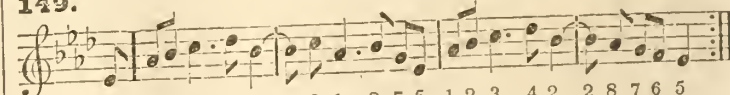


The sun is high, the shadows fly, The west is clear and bright, The

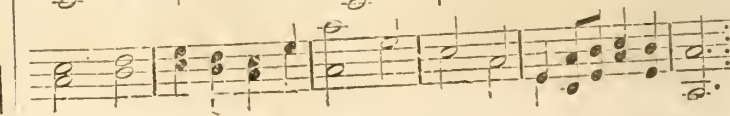


morn-ing call a-wakes us all, Be-hold the gold-en light.

149.



150.



151.

6 6 7 7 8 8 5 5 6 2 1 1 2 2
2 8 7 6 3 3 7 7 8 3 2 8 7 8 7 6 5 6 2 3 3 6

MISCELLANEOUS EXERCISES.

152. Four parts.

Ye na-tions of the earth, Ex-alt the heavenly King; With
mel-o-dy and mirth, Je-ho-vah's prais-es sing.

153.

ROUND FOR THREE VOICES.

GERMAN.

Now to all a kind good night, Sweetly sleep till morning light; Till
morn-ing light, To all good night, Sweetly sleep till morn-ing light.
Good night! To all a kind good night! To all good night!

154. Four parts.

Good night! Time sounds its evening call; Sweet rest descend on all, on all! Good night!

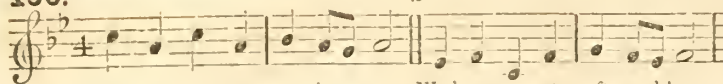
155.

8 5 6 3 4 5 6 7 8 1 8 5 6 3 4 5 6 7
8 5 3 4 2 5 4 3 5 6 7 8 7 6 5 4 4 5 4
8 1 1 8 5 3 4 2 5 4 3 5 6 7 3 3 4 3 2 3 2 1 8..... 7 8 3 2 3
8 7 6 5 4 4 5 4 3 3 4 3 2 2 1 8 8 7 8

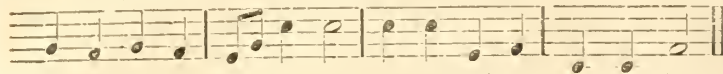
ROUND FOR FOUR VOICES.

156.

2



Sing we now our morn'g song, We have sung it oft and long;



Yet 'tis e - ven fresh and new, As the pearl-y drops of dew.

ROUND FOR THREE VOICES.

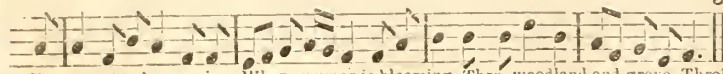
GERMAN.

157.

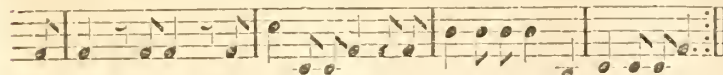
2



How sweet to be roaming, When summer is blooming, Thro' woodland and grove, Thro' (woodland and grove.



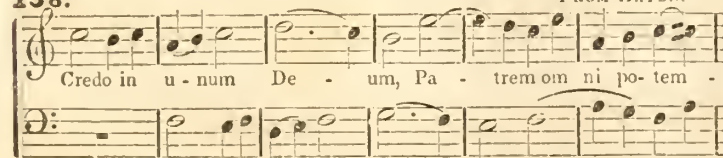
How sweet to be roaming, When summer is blooming, Thro' woodland and grove, Thro' (woodland and grove.



How sweet, how sweet, When summer is coming, Thro' woodland and grove, Thro' wood- (land and grove.

158.

FROM HAYDN.



Credo in u - num De - um, Pa - trem om ni po - tem -

Cre - do in u - num De - - um, Pa - - trem om -



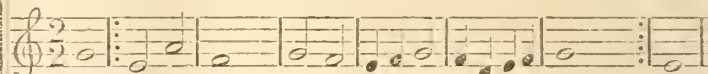
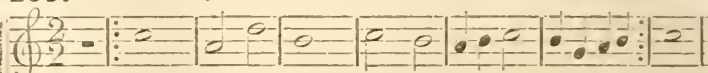
tem fac - to - rum cœ - li et ter - ræ, A - - - - men.



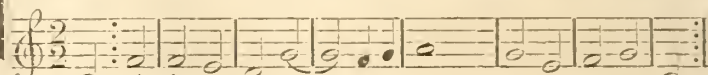
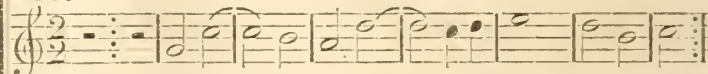
ni-po-ten - tem fac - to - rum cœ - li et ter - ræ, A - men.

159.

KIENBERGER.



160.

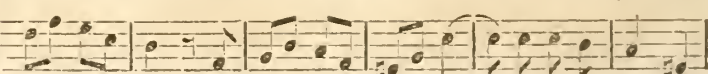
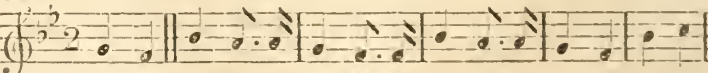


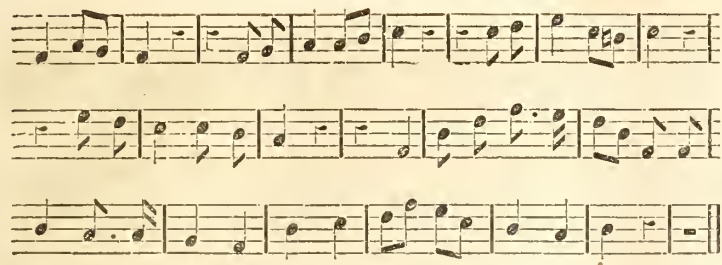
MARCH.

Male voices lead, and female voices sing the echo.

161.

2





162. CANON. 2 SABBATINI.

* Second part may close with this note.

163. Slow, CHERUBINI.

Sing to the Lord, ex - alt his name; his

Sing to the Lord, ... ex - alt.... his name;.. his

mer - cy en - dur - eth ev - er - more.

mer - cy en - dur - eth ev - er - more.

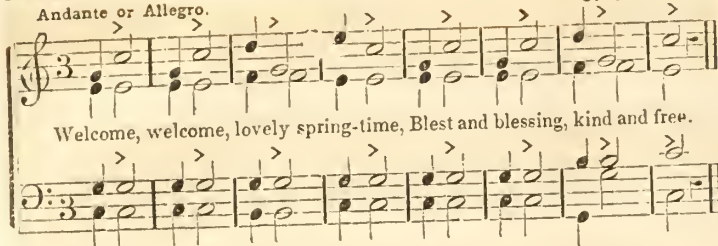
PRACTICAL EXERCISES.

164.

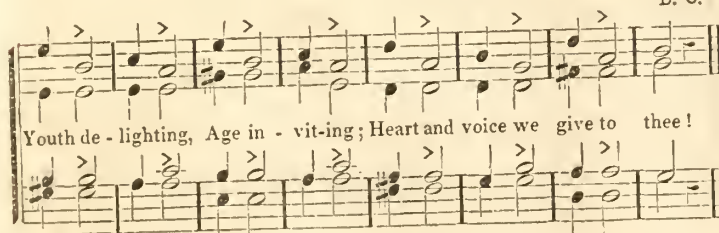
SYNCOPIATION.

T. COOKE.

Andante or Allegro.



D. C.

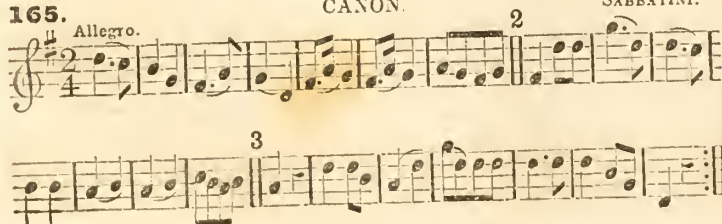


165.

CANON.

SABBATINI.

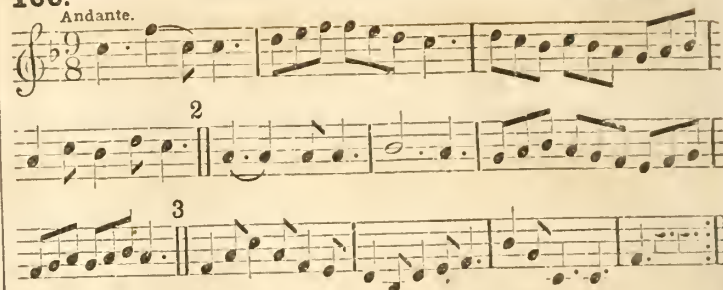
Allegro.



166.

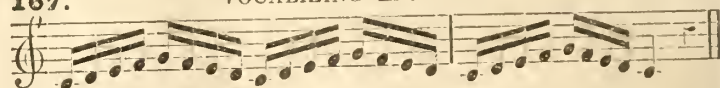
Andante.

SABBATINI.



167.

VOCALIZING EXERCISES.



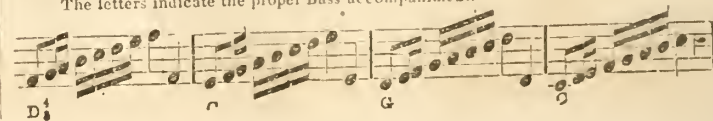
168.



169.



The letters indicate the proper Bass accompaniment.



PRACTICAL EXERCISES.

41

170.



171.



172.



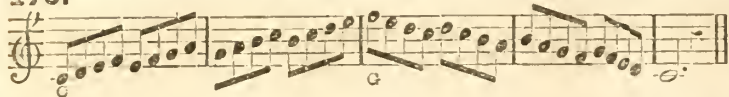
173.



174.



175.



176.



177.



178.



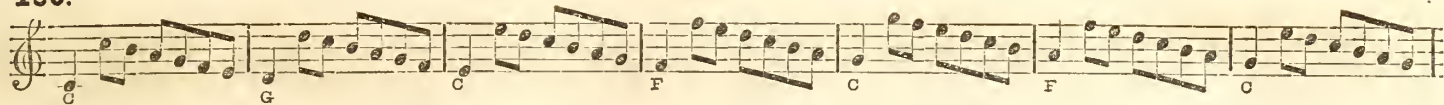
179.



PRACTICAL EXERCISES.

43

180.



181.



182.



183.



184.



185.



136.



187.



188.

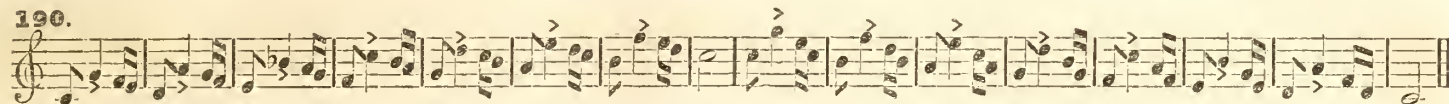


189.





190.



191.



192. Cadence varied.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

Accompaniment.

PRACTICAL EXERCISES

47

193. Cadence Varied.

P. WINTER.

Exercise 193 consists of five staves of a melody in treble clef, key of D major (two sharps), and 4/4 time. The melody is marked with fingerings 1 through 6. The first staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. The subsequent staves continue the melody with various rhythmic patterns and fingerings. The sixth staff is labeled 'Accompaniment' and is written in a grand staff (treble and bass clefs) with a key signature of two sharps and a 4/4 time signature. The accompaniment consists of a simple harmonic pattern in the bass clef and a more complex pattern in the treble clef.

194. Cadence Varied.

P. WINTER.

Exercise 194 consists of five staves of a melody in treble clef, key of B-flat major (two flats), and 4/4 time. The melody is marked with fingerings 1 through 6. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The subsequent staves continue the melody with various rhythmic patterns and fingerings. The sixth staff is labeled 'Accompaniment' and is written in a grand staff (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. The accompaniment consists of a simple harmonic pattern in the bass clef and a more complex pattern in the treble clef.

195. Cadence Varied.

P. WINTER.

1

2

3

4

5

6

7

THE ACADEMY VOCALIST.

THE INVITATION.

Moderato.--Solo.

G. F. R.



1. Come and join us, dear companions, Come and join our hap-py throng; Here we'll blend our hearts and voi - ces In the dear de-lights of song.
2. Joy is hov'-ring o'er the val - ley, Rushing in the wa-ter-falls; Joy in light-ed halls is beam-ing And with-in our cir-cle calls.

Chorus.

Three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. All are in D major and 3/4 time. The melody is repeated on the top two staves, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

Yes, we'll come and join the cho - rus; Yes, we'll swell the hap-py throng; Here we'll blend our hearts and voi - ces In the dear de-lights of song.

Yes, we'll come and join the cho - rus; Yes, we'll swell the hap-py throng; Here we'll blend our hearts and voi - ces In the dear de-lights of song.

THE DAYLIGHT DAWNS.

FURNISHED BY W. B. BRADBURY.

1. The day-light dawns, the night is slow-ly fad - ing, And lies all faint - ing on the dew - y earth. From sleep . . .

2. This life, my God, flows from thy dai-ly boun - ty, And we would hold it with a child-like trust! We would . . .

3. But let us with de - termined will and pur - pose To thee de - vote the gift so free - ly given, And may . . .

From sleep and dark - ness

And lies all faint ing on the dew - y earth. From sleep and

. . . and dark-ness bright and fresh-ly ris - ing, The world, the world a - wa - kens to a new - er birth.

. . . not call it false or sad, or fleet - ing, Nor spend its trea - sures, treasures on frail, fleet - ing dust.

. . . thy spir - it, strong and ev - er pres - ent, Di - rect our path, our path, and point the way to heaven.

bright and fresh - ly ris - ing, The world a - wa . . . kens to a new - er birth.

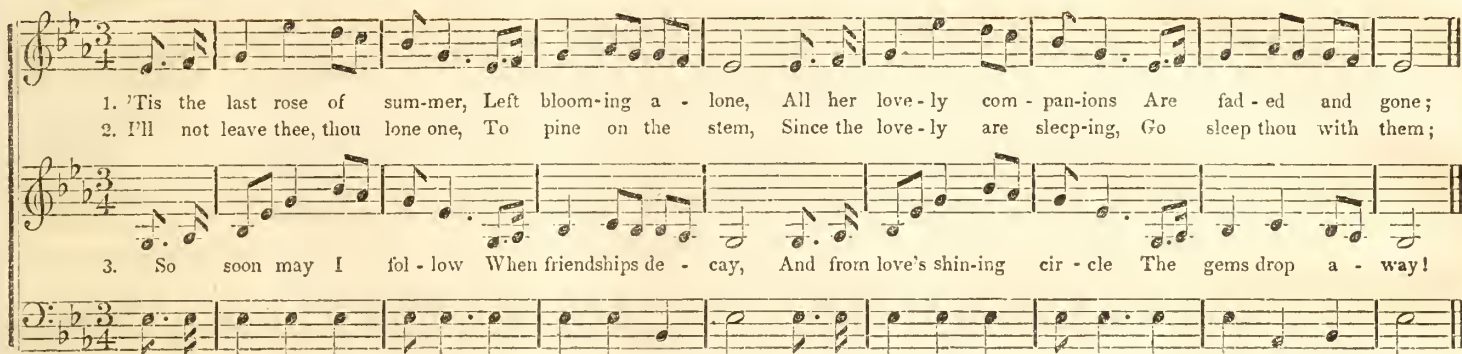
dark . . . ness bright and fresh - ly ris ing, The world a wa . . . kens to . . . a new - er birth.

THE LAST ROSE OF SUMMER

51

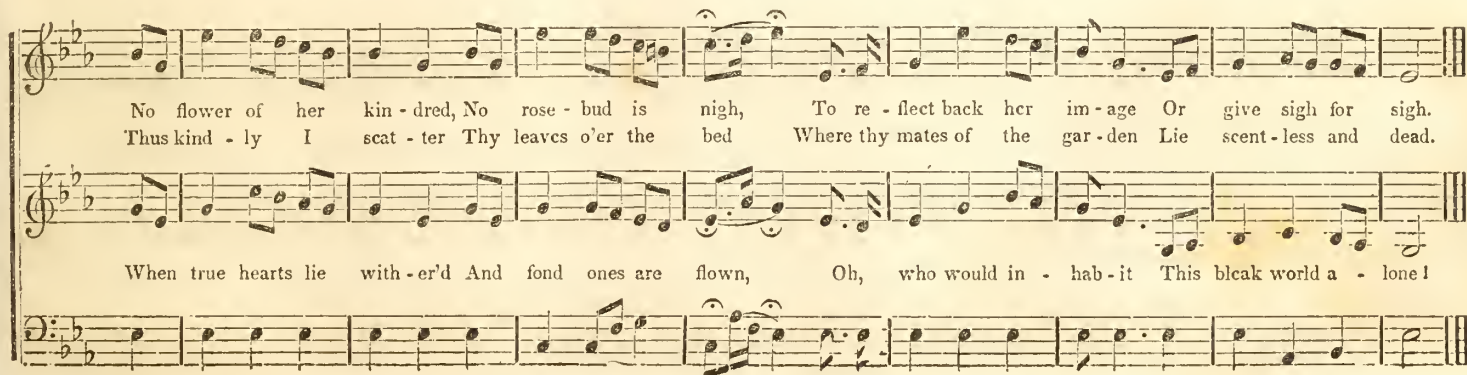
Moderato

OLD MELODY



1. 'Tis the last rose of sum-mer, Left bloom-ing a - lone, All her love-ly com - pan-ions Are fad - ed and gone;
 2. I'll not leave thee, thou lone one, To pine on the stem, Since the love-ly are sleep-ing, Go sleep thou with them;

3. So soon may I fol - low When friendships de - cay, And from love's shin-ing cir - cle The gems drop a - way!



No flower of her kin - dred, No rose - bud is nigh, To re - flect back her im - age Or give sigh for sigh.
 Thus kind - ly I scat - ter Thy leaves o'er the bed Where thy mates of the gar - den Lie scent - less and dead.

When true hearts lie with - er'd And fond ones are flown, Oh, who would in - hab - it This bleak world a - lone!

Allegretto.

1st time. *p*

I love it, I love it, the laugh of a child, Now rip-pling and gen - tle, now mer - ry and wild: It rings on the air with its

1st time. *p*

I love it, I love it, the laugh of a child, Now rip-pling and gen - tle, now mer - ry and wild: It rings on the air with its

f

in-no-cent gush, Like the trill of a bird at the twilight's soft hush; It floats on the breeze like the tones of a bell, Or the mu-sic that

f

in-no-cent gush, Like the trill of a bird at the twilight's soft hush; It floats on the breeze like the tones of a bell, Or the mu-sic that

D. C. 2nd time.

dwells in the heart of a shell. O the laugh of a child, so wild and so free, Is the mer - ri - est sound in the

D. C. 2nd time.

dwells in the heart of a shell. O the laugh of a child, so wild and so free, Is the mer - ri - est sound in the

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a repeat sign and a fermata over the first measure. The middle staff is a vocal line in treble clef, also in three sharps, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef, in three sharps, providing harmonic support for the vocal lines.

world for me; The laugh of a child, so wild and so free, Is the mer - ri - est sound in the world for me.

world for me, The laugh of a child, so wild and so free, Is the mer - ri - est sound in the world for me.

This musical system also consists of three staves, continuing the melody and accompaniment from the first system. The vocal lines and piano accompaniment maintain the same key signature and rhythmic patterns, concluding the piece with a final double bar line.

THE SUMMER DAYS ARE COMING.

Allegretto.

JEFFREYS.

Fine.

1. The sum-mer days are com-ing, The blos-soms deck the bough; The bees are gai-ly humming, And the birds are sing-ing now:
 reign is near-ly o-ver, The spring is on the wane, O haste thee, gen-tle sum-mer, To our plea-sant land a-gain!

2. The min-strel of the moon-light, The love-lorn night-in-gale, Has sung his month of mu-sic To the rose-queen of the vale;
 sum-mer days are com-ing, The blos-soms deck the bough, The bees are gai-ly humming, And the birds are sing-ing now!

3. We'll rise and hail thee ear-ly, Be-fore the sun hath dried The dew-drops that will spar-kle, On the green hedge by our side;
 sum-mer days are com-ing, The blos-soms deck the bough, The bees are gai-ly humming, And the birds are sing-ing now.

We have had our May-day garlands, We have crowned our May-day Queen, With a cor-o-net of ros-es, Set in leaves of brightest green. But her
 And what though he be si-lent, As the night comes slowly on! We'll have dances on the greensward, To sweet music of our own! O, the

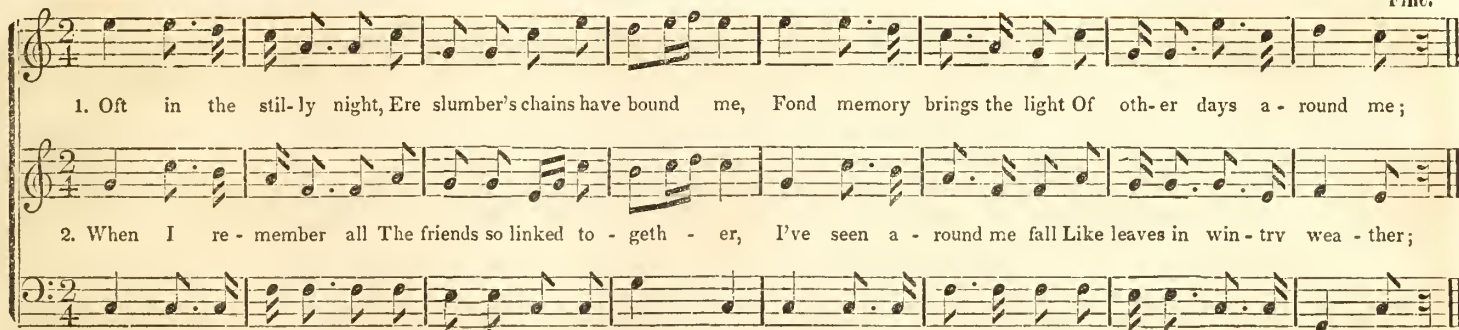
And when the blaze of noon-day Glares up-on the thirsty flowers, We will seek the welcome co-vert Of our jas-mine shaded bowers! O, the

Andante

OFT IN THE STILLY NIGHT

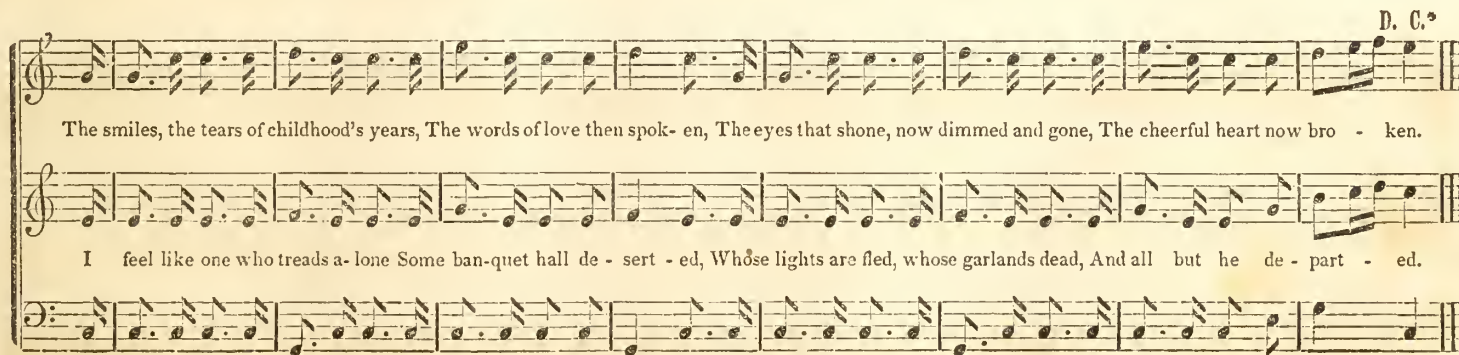
OLD MELODY. 55

Fine.



1. Oft in the stil-ly night, Ere slumber's chains have bound me, Fond memory brings the light Of oth-er days a - round me;

2. When I re - member all The friends so linked to - geth - er, I've seen a - round me fall Like leaves in win - try wea - ther;



The smiles, the tears of childhood's years, The words of love then spok - en, The eyes that shone, now dimmed and gone, The cheerful heart now bro - ken.

I feel like one who treads a-lone Some ban-quet hall de - sert - ed, Whose lights are fled, whose garlands dead, And all but he de - part - ed.

* Substitute "Thus" for "Oft" in D. C.

AWAKE, MY TREMBLING LYRE.

ARRANGED FROM C. KELLER.

Andantino con Express.

A- wake, my trembling lyre, On evening's quivering breez- es, And let thy su- very mu- sic steal soft- ly o'er the wea- ry And

soothe their souls to rest; Through memory's gol- den cham- bers Bid pass the forms of beau- ty. 'Till lost in heavenly

soothe their souls to rest; Through memory's gol- den cham- bers forms of beau- ty, 'Till lost in heavenly

Through memory forms of beau ty, &c.

AWAKE, MY TREMBLING LYRE. (Continued.)

57

rap - ture, The eye shall see the glo - ry, The ear shall hear the mu - sic, Aye, the mu - sic of the blest. Ther

rap - ture, The eye sh^l see the glo - ry, The ear shall hear the mu - sic, Aye, the mu - sic of the blest. Then

The musical score for the first system consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains the melody for the first vocal part, with lyrics 'rap - ture, The eye shall see the glo - ry, The ear shall hear the mu - sic, Aye, the mu - sic of the blest. Ther'. The middle staff is also in treble clef with the same key signature, containing the melody for the second vocal part with lyrics 'rap - ture, The eye sh^l see the glo - ry, The ear shall hear the mu - sic, Aye, the mu - sic of the blest. Then'. The bottom staff is in bass clef with the same key signature, providing the bass line. Dynamics include 'f' (forte) and 'pp' (pianissimo).

mur - mur, sweet lyre, And let thy sil - very mu - sic Steal soft - ly o'er the wea - ry And soothe their souls to rest.

mur - mur, sweet lyre, And let thy sil - very mu - sic Steal soft - ly o'er the wea - ry And soothe their souls to rest.

The musical score for the second system consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains the melody for the first vocal part, with lyrics 'mur - mur, sweet lyre, And let thy sil - very mu - sic Steal soft - ly o'er the wea - ry And soothe their souls to rest.'. The middle staff is also in treble clef with the same key signature, containing the melody for the second vocal part with the same lyrics. The bottom staff is in bass clef with the same key signature, providing the bass line. Dynamics include 'Dim.' (diminuendo).

CANON FOR THE MONTH OF JUNE.

A. VOIGT.

1st Vo. ✓

June, love-ly June, now beau-ti-fies the ground, The notes of the Cuck-oo thro' the glad earth re-sound;

2d Voice.

June, love-ly June, now beau-ti-fies the ground, The notes of the Cuck-oo thro' the

3d Voice.

June, love-ly June, now beau-ti-fies the ground, The

CANON FOR THE MONTH OF JUNE. (Concluded.)

59

Oda

- sound, glad earth re - sound, glad earth re - sound, Cuck - oo, Cuck - oo, Cuck - oo, thro' the glad earth re - sound.

Coda.

Cuck - oo thro' the glad earth re - sound, glad earth re - sound, Cuck - oo, Cuck - oo, Cuck - oo thro' the glad earth re - sound.

Coda.

ground, The notes of the Cuck - oo thro' the glad earth re - sound, Cuck - oo, Cuck - oo, Cuck - oo, thro' the glad earth re - sound.

THE GREENWOOD TREE.

Allegretto.

ARRANGED FROM NELSON.

1. Here, un - der the lea - y green - wood tree, I pass the noon - tide hour, And hap - pi - er far am

2. The but - ter - fly sports his gold - en wing, A sing - ing stream runs by, And ma - ny a bird that

THE GREENWOOD TREE. (Concluded.)

First system of the musical score. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the vocal line.

than he, Who seeks but the court - ly bower; For near me grows the wild white rose, A
hail'd the spring Still greet - eth the sum - mer sky; For paint - ed halls and pal - ace walls I

Second system of the musical score, continuing from the first. It also consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature and time signature remain the same. The lyrics are written below the vocal line.

bright sky beams a - bove, And up - ward springs the lark, who sings The tru - est notes of love.
care not, whilst for me Dear Na - ture yields her smil - ing fields. And the shad - y green - wood tree.

ERIN IS MY HOME

61

Andante—Dolce.

BOHEMIAN MELODY

1. Oh, I have roamed in ma - ny lands, And ma - ny friends I've met, Not one fair scene or kind - ly smile Can

2. If Eng - land were my place of birth, I'd love her tran - quil shore; If bon - ny Scot - land were my home, Her

this fond heart for - get; But I'll con - fess I am con - tent, No more I wish to roam— Oh, steer my bark to E - rin's

monn-tains I'd a - dore; Tho' plea - sant days in both I pass, I dream of days to come— Oh, steer my bark to E - rin's

ERIN IS MY HOME. (Concluded.)

isle, For E - rin is my home; Oh, steer my bark for E - rin's isle, For E - rin is my home. *p* *Ritard.*

isle, For E - rin is my home; Oh, steer my bark for E - rin's isle, For E - rin is my home. *f* *p* *Ritard.*

f *p* *Ritard.*

SABBATH BELLS.

ARRANGED FROM RAWLINGS.

Moderato.

1. Hark! the Sab - bath bells are peal - ing, Wel - come are their sounds to me; Mu - sic on the

2. Day of rest! with what e - mo - tion Doth the lone heart wel - come thee, Child of toil, with

3. Let these words thy faith in - spire: When thou kneel'st to heaven in prayer, Ask what - e'er thy

SABBATH BELLS. (Concluded.)

63

Cres.

night air steal - ing, Hath not sweet - er mel - o - dy. Cheer - ing now the heart of sad - ness,
 what de - vo - tion Shouldst thou bend to De - i - ty! Though from E - den's gar - den driv - en,

Cres.

wants re - quire, Ask it hum - bly, God is there; He will grant with lov - ing kind - ness

Cres.

p *Ritard.*

In each tone such sweet - ness dwells, Grief is al - most turned to glad - ness By the sound of Sab - bath bells.
 Just, yet mer - ci - ful the while, One day gave he from the sev - en On which man should rest from toil.

p *Ritard.*

What 'tis good that thou shouldst have, What thou couldst not ask for blind - ness, Still thy God in mer - cy gave.

p *Ritard.*

THE HUMMING BIRD.

Allegretto.

ARRANGED FROM ROSSINI.

1. I come where the hare-bell and vio-let lie sleep-ing, And sip with the wild bee their o - dors a - way; I

2. I come with soft mu - sic my in - cense de - light-ed, To Him who in mer - cy hath taught me to soar; Trust

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The middle staff is in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, melodic style with eighth and sixteenth notes.

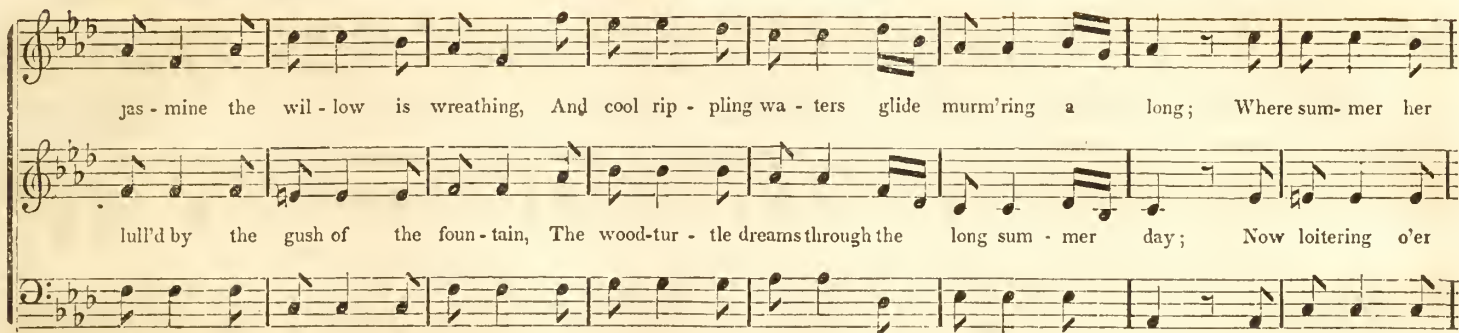
come where the buds of the musk rose are peep-ing, 'Till they thrill in - to bloom at the sound of my lay; I come where the

thou in His love when thy blos - soms are blighted, When thy flow-ers are with - ered the spring is no more; I come where all

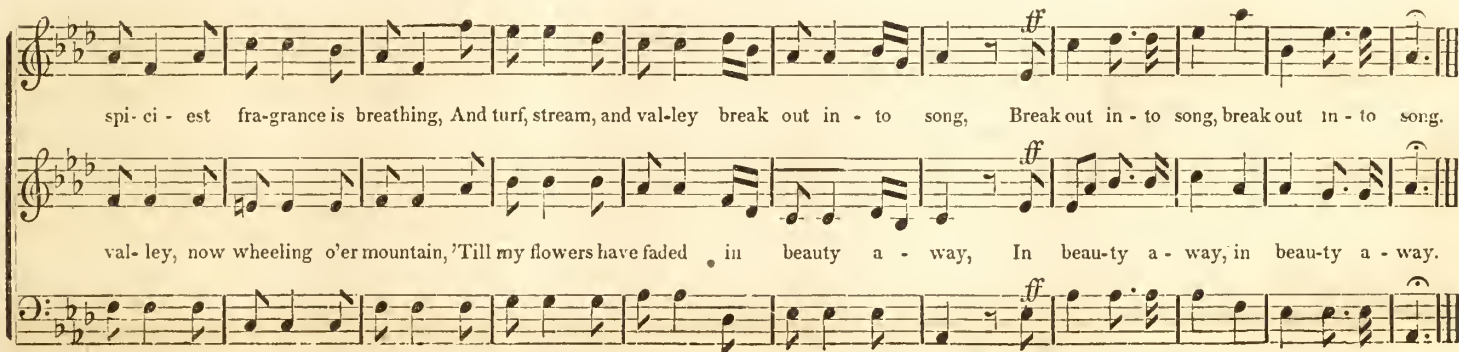
The second system of the musical score continues the melody from the first system. It also consists of three staves in the same key signature and time signature. The music features some dynamic markings, including a 'p' (piano) and a 'p' (piano) with a hairpin crescendo leading to it. The lyrics are written below the staves, with some words in italics.

THE HUMMING BIRD. (CONCLUDED.)

65



jas - mine the wil - low is wreathing, And cool rip - pling wa - ters glide murm'ring a long; Where sum - mer her
lull'd by the gush of the foun - tain, The wood - tur - tle dreams through the long sum - mer day; Now loitering o'er



spi - ci - est fra - grance is breathing, And turf, stream, and val - ley break out in - to song, Break out in - to song, break out in - to song.
val - ley, now wheeling o'er mountain, 'Till my flowers have faded in beauty a - way, In beau - ty a - way, in beau - ty a - way.

THE NEVA BOATMAN'S SONG.

ARRANGED FROM HORN.

Andante.

1st Voice.

2d Voice

1. Day-light fades, Eve-ning shades O'er the si-lent wa-ters creep; Winds a-rise, And with sighs Wake the stream from slumbers deep:
 2. Eve has passed, Shades at last Round the dark'ning wa-ters close; Yet one star Shines a-far, Gild-ing ev-ery wave that flows

3d voice.

Swift o'er the Ne-va tides, Mark how our ves-sel glides; O'er the curl'd waves she rides, Scatt'ring pearl-drops from her sides: Brothers, row,
 Soon shall the hand of night Hang up her crescent light,

2. Mild, yet with splendor bright, Chas-ing ev-ery gloom from sight: Brothers, row,

THE NEVA BOATMAN'S SONG. (Concluded.)

67

Dim. *p* Cres.

Whilst the glow Of twi - light sheds a part - ing beam, Till our lay Fades a - way, And dies up - on the Ne - va stream, .

Dim. *p* Cres.

Whilst the glow Of twi - light sheds a part - ing beam, Till our lay Fades a - way, And dies up - on the Ne - va stream, dies up -

Dim. *p* Cres.

pp Ritard.

. . . the stream, up - on, up - on the Ne - va stream, dies up - on the Ne - va stream, the Ne - va stream.

pp Ritard.

on the Ne - va stream, up - on, up - on the Ne - va stream, dies up - on the Ne - va stream, the Ne - va stream.

pp Ritard.

Dies up - on the Ne - va stream, the Ne - va stream

HOW SWEET ARE THE FLOWERS.

FROM FIRESIDE HARMONY.

Andante—Voice

How sweet are the flow-ers that grow by yon foun-tain, And sweet are the cow-slips that span-gle the grove, And

How sweet are the flow-ers that grow by yon foun-tain, And sweet are the cow-slips that span-gle the grove, And

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a 6/8 time signature. The middle staff is a vocal line in treble clef with a 6/8 time signature. The bottom staff is a piano accompaniment line in bass clef with a 6/8 time signature. The lyrics are written below the vocal staves.

sweet is the breeze that blows o-ver the moun-tain, But sweet-er by far is the friend that I love:

sweet is the breeze that blows o-ver the moun-tain, But sweet-er by far is the friend that I love:

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a 6/8 time signature. The middle staff is a vocal line in treble clef with a 6/8 time signature. The bottom staff is a piano accompaniment line in bass clef with a 6/8 time signature. The lyrics are written below the vocal staves.

HOW SWEET ARE THE FLOWERS. (Concluded.)

69

p 2d Time *f*

I'll weave a gay gar - land, a fresh-bloom-ing gar - land, With lil - ies and ro - ses, the sweet bloom-ing ro - ses; I'll

p 2d Time *f*

I'll weave a gay gar - land, a fresh-bloom-ing gar - land, With lil - ies and ro - ses, the sweet bloom-ing ro - ses; I'll

weave a gay gar - land, a fresh-bloom-ing gar - land, To give to the friend that so dear - ly I love.

weave a gay gar - land, a fresh-bloom-ing gar - land, To give to the friend that so dear - ly I love.

BRIGHT GLOWING IRIS.

Andante

ARRANGED FROM BELLINI.

Bright glow-ing I - ris, born on high, Cir - cling a - round the sum - mer sky, Like hope's fond dream, too fair to stay,

Bright glow-ing I - ris, born on high, Cir - cling a - round the sum - mer sky. Like hope's fond dream, too fair to stay,

The first system of the musical score for 'Bright Glowing Iris' consists of three staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, marked 'Andante'. It contains six measures of music with lyrics underneath. The second staff is a piano accompaniment line, also in G major and 4/4 time, with lyrics underneath. The third staff is a bass line in G major and 4/4 time, with lyrics underneath. The lyrics for the first staff are 'Bright glow-ing I - ris, born on high, Cir - cling a - round the sum - mer sky, Like hope's fond dream, too fair to stay,'. The lyrics for the second staff are 'Bright glow-ing I - ris, born on high, Cir - cling a - round the sum - mer sky. Like hope's fond dream, too fair to stay,'. The third staff has no lyrics.


Thou'lt quickly pass a - way; Like joys that haunt the youth-ful heart, Ah! soon wilt thou de - part: While I each va - ried.

Thou'lt quickly pass a - way; Like joys that haunt the youth-ful heart, Ah! soon wilt thou de - part: While I each va - ried

The second system of the musical score continues the piece. It also consists of three staves. The top staff is a vocal line in G major and 4/4 time, with lyrics underneath. The second staff is a piano accompaniment line in G major and 4/4 time, with lyrics underneath. The third staff is a bass line in G major and 4/4 time, with lyrics underneath. The lyrics for the first staff are 'Thou'lt quickly pass a - way; Like joys that haunt the youth-ful heart, Ah! soon wilt thou de - part: While I each va - ried.' The lyrics for the second staff are 'Thou'lt quickly pass a - way; Like joys that haunt the youth-ful heart, Ah! soon wilt thou de - part: While I each va - ried'.

BRIGHT GLOWING IRIS. (Continued.)

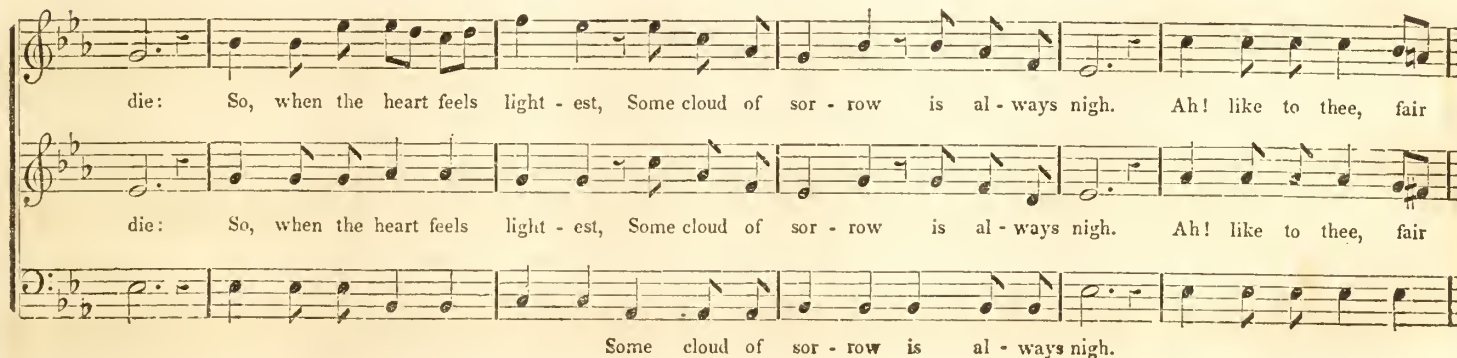
71



tint sur - vey, Melt - ing be - neath the sun's warm ray, All tells the fair, the bright - est Is ev - er soon - est to fade and

tint sur - vey, Melt - ing be - neath the sun's warm ray, All tells the fair, the bright - est Is ev - er soon - est to fade and

Is ev - er soon - est to fade and



die: So, when the heart feels light - est, Some cloud of sor - row is al - ways nigh. Ah! like to thee, fair

die: So, when the heart feels light - est, Some cloud of sor - row is al - ways nigh. Ah! like to thee, fair

Some cloud of sor - row is al - ways nigh.

BRIGHT GLOWING IRIS. (Concluded.)

glitt'-ring bow Life's transient plea-sures seem, Daz-zling a - while with sun - ny glow, Then fad-ing like a dream.

glitt'-ring bow Life's transient plea-sures seem, Dazzling a - while with sun - ny glow, Then fad-ing like a dream.

The musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in 2/4 time and B-flat major. The melody is primarily in the upper staves, with the bottom staff providing a harmonic accompaniment.

THE HOUR OF PRAYER.

G. F. R.

Andantino.

1 Child, a - mid the flow'rs at play, When the red light fades a - way; Mo - ther, with thine ear - nest eye,
2 Trav - 'ler in the stran - ger's land, Far from thine own house - hold band; Mour - er, haunt - ed by the tone

3. War - rior, from the bat - tle plain Breath - est now at set of sun; Wo - man, o'er the low - ly slain,

The musical score is in 3/4 time and D major. It features a piano (p) dynamic. The melody is in the treble clef, with a bass line in the bottom staff. The lyrics are written below the notes.

THE HOUR OF PRAYER. (Concluded.)

75

mf Ev - er fol - lowing si - lent - ly, *p* Ev - er fol - lowing si - lent - ly; Fa - ther, by the breeze of eve
mf Of a voice from this world gone, *p* Of a voice from this world gone; Cap - tive, in whose nar - row cell
mf Weep - ing on his bu - rial plain, *p* Weep - ing on his bu - rial plain; Ye that tri - umph, ye that sigh,

pp Call'd thy har - vest work to leave; *pp* Pray ere yet the dark hours be, Lift the heart and bend the knee!
pp Sun - shine hath not leave to dwell; *pp* Sail - or on the dark - 'ning sea— Lift the heart and bend the knee!
pp Kin - dred by one ho - ly tie, *pp* Heaven's first star a - like ye see— Lift the heart and bend the knee!

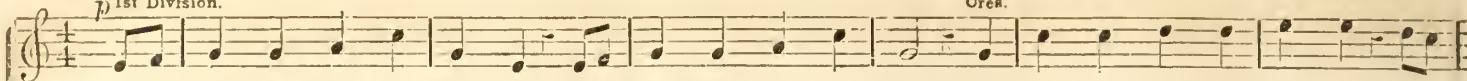
THE ECHO.

G. F. R

Allegretto.

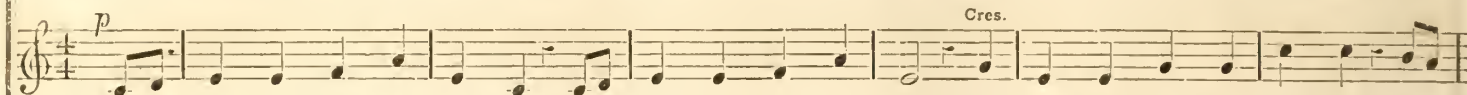
p 1st Division.

Cres.



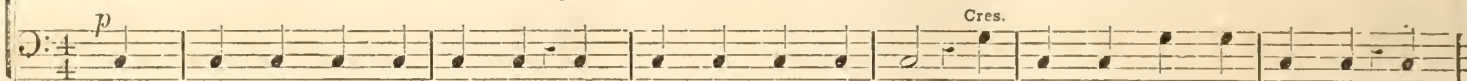
Have you ev - er heard the e - choes That sleep in yon - der hill, Em - bow - ered in the green-wood So

Cres.



Have you ev - er heard the e - choes That sleep in yon - der hill, Em - bow - ered in the green-wood So

Cres.



Dim.

p 2d Division.

Cres.



sha - dy and so still? Oh, yes, we've heard the e - choes That sleep in yon - der hill, Em - bow - ered in the green-wood So

Dim.

p

Cres.



sha - dy and so still? Oh, yes, we've heard the e - choes That sleep in yon - der hill, Em - bow - ered in the green-wood So

Dim

p

Cres.



THE ECHO. (Continued.)

75

Dim. . Cres.

sha - dy and so still. Will they an - swer to our call, To our tones re - turn - ing sing? They will an - swer to our

Dim. Cres.

sha - dy and so still. Will they an - swer to our call, To our tones re - turn - ing sing? They will an - swer to our

Dim. Cres.

Dim. 1st and 2d Divisions together.

call, And sweet-est mu-sic bring. E - cho, e - cho, e - cho, e - cho, An-swer us a - gain, An - swer us a - gain.

Dim. *ff* *pp* *ff* *pp* *ff* *pp*

call, And sweet-est mu-sic bring. E - cho, e - cho, e - cho, e - cho, An-swer us a - gain, An - swer us a - gain.

Dim.

Maestoso

Wake the e - choes far and wide, From for - est, hill and moun - tain side, Let their soft - ened num - bers flow Thro' the woods and vale be - low;

Wake the e - choes far and wide, From for - est, hill and moun - tain side, Let their soft - ened num - bers flow Thro' the woods and vale be - low;

The first system consists of three staves. The top staff is in treble clef, 2/4 time, with a key signature of one sharp (F#). The middle staff is in treble clef, 2/4 time, with a key signature of one sharp (F#). The bottom staff is in bass clef, 2/4 time, with a key signature of one sharp (F#). The music is marked *Maestoso*.

Wake the e - choes, wake the e - choes, wake the e - choes, wake the e - choes, Hear their soft - ened

Wake the e - choes, wake the e - choes, wake the e - choes, wake the e - choes, Hear their soft - ened

The second system consists of three staves. The top staff is in treble clef, 2/4 time, with a key signature of one sharp (F#). The middle staff is in treble clef, 2/4 time, with a key signature of one sharp (F#). The bottom staff is in bass clef, 2/4 time, with a key signature of one sharp (F#). The music is marked *ff*, *pp*, *ff*, *pp*, and *mf*.

THE ECHO.* (Concludes)

77

num - bers flow, Thro' the wood and vale be - low, vale be - low, Thro' the wood and vale be - low, vale be - low.

num - bers flow, Thro' the wood and vale be - low, vale be - low, Thro' the wood and vale be - low, vale be - low.

The musical score consists of three staves. The first staff is in treble clef, the second in treble clef, and the third in bass clef. The music is in 4/4 time. The first staff has a key signature of one sharp (F#) and a common time signature (C). The second staff has a key signature of one sharp (F#) and a common time signature (C). The third staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "num - bers flow, Thro' the wood and vale be - low, vale be - low, Thro' the wood and vale be - low, vale be - low." The dynamic markings are: *pp* (pianissimo) at the beginning of the first staff, *pp* at the beginning of the second staff, and *pp* at the beginning of the third staff. There are also *f* (forte) markings in the second and third staves.

* Let the echoes be sung in an adjoining room.

THE MULETEERS OF GRENADA.

Allegretto.

BISHOP.

1. Oh! the joys of our eve - ning Po - sa - da, Where, rest - ing at close of the day, We

2. Then as each to his fav - 'rite Sul - ta - na In sleep is still breath - ing the sigh, The

The musical score consists of three staves. The first staff is in treble clef, the second in treble clef, and the third in bass clef. The music is in 3/8 time. The first staff has a key signature of one sharp (F#) and a common time signature (C). The second staff has a key signature of one sharp (F#) and a common time signature (C). The third staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "1. Oh! the joys of our eve - ning Po - sa - da, Where, rest - ing at close of the day, We" and "2. Then as each to his fav - 'rite Sul - ta - na In sleep is still breath - ing the sigh, The". The dynamic markings are: *Cres.* (Crescendo) at the beginning of the first staff, *p* (piano) at the beginning of the second staff, and *p* at the beginning of the third staff. There are also *f* (forte) markings in the second and third staves.

THE MULETEERS OF GRENADA. (Continued.)

young mu - le - teers of Gren - a - da Sit and sing the last sun - shine a - way; So blithe that

name of some black-eyed Te - ra - na Half breaks from our lips as we lie; Then with morn - ing's

e - ven the slum - bers That hung a - round us seem gone, Till the lute's soft drow - sy num - bers . .

ro - sy twin - kle, A - gain we're up and gone, While the mule - bell's drow - sy tin - kle . .

THE MULETEERS OF GRENADA. (Concluded.)

79

Ritard. *f* *p*

... A - gain be - guiles them on. Oh! the joys of our eve - ning Po - sa - da, Where rest - ing at

Ritard. *f* *p*

Be - guiles our rough way on. Oh! the joys of our eve - ning Po - sa - da, Where rest - ing at

Ritard. *f* *p*

f *Dim.*

close of the day, We young Mu - le - teers of Gre - na - da Sit and sing the last sun - shine a - way.

f *Dim.*

close of the day, We young Mu - le - teers of Gre - na - da Sit and sing the last sun - shine a - way.

f *Dim.*

Allegretto.

ROOKE.

1. When the morn - ing first dawns we will seek the green hills, Be - fore the horn from the peak wakes the
And list to the hum of the wild mountain rills, Or join with pure hearts in the lark's thril - ling

2. When the first star of eve - ning il - lum - ines the sky, And herds from the hills seek their home in the
Hand in hand we will roam the lone riv - u - let by, And list to the night - in - gale's heart - sooth - ing

plain, Be - fore the horn from the peak wakes the plain;
strain, Or join with pure hearts in the lark's thril - ling strain, The lark's thril - ling strain, Or join with pure hearts in the

vale, And herds from the hills seek their home in the vale,
tale, And list to the night - in - gale's heart sooth - ing tale, Her heart - sooth - ing tale, And list to the night - in - gale's

* From "Bradbury's Alpine Glee-singer," by permission

WHEN THE MORNING. (Continued.)

81



lark's thril - ling strain. Hail! hail the fresh morn'; List the chirp of the birds, Hark! the pipe of the shepherd, Hark! the heart - sooth - ing tale. Hail! hail the calm eve, See the birds seek their nests, See the wife spreads the board, And the



low of the herds, While dis - tant and dy - ing, Sweet e - cho brings near, The sound of the horn The vil - lage to hind seeks her rest, While dis - tant and dy - ing, Sweet e - cho brings near, The sound of the horn The vil - lage to

(6)

WHEN THE MORNING. (Concluded.)

cheer, The sound of the horn the vil - lage to cheer. La, la, la, la, la, la, la, la,

cheer, The sound of the horn the vil - lage to cheer. La, la, la, la, la, la,

The first system of the musical score consists of three staves. The top staff is in treble clef and contains the melody with lyrics. The second staff is also in treble clef and contains a second vocal line with lyrics. The third staff is in bass clef and contains the bass line. The music is in 4/4 time and ends with a double bar line.

la, la, la, la, la, la, la, La, la, la, la, la, la, la, la, la, la, la, la.

la, la, la, la, la, la, La, la, la, la, la, la, la, la, la, la.

The second system of the musical score consists of three staves. The top staff is in treble clef and contains the melody with lyrics. The second staff is also in treble clef and contains a second vocal line with lyrics. The third staff is in bass clef and contains the bass line. The music is in 4/4 time and ends with a double bar line.

FREEDOM'S LAND.

83

Moderato.

ARRANGED FROM ZELTER.

f

1. I'll sing thy glo - ry, freedom's land, Thou home of all that's dear; With joy I hail thy ris - ing strength, Thy sky of hope so
2. Thy walls are built in truth and right, Thy shield is just - ice's cause; Thy guar - dian is the God of Hosts, Thy guides are e - qual

f

3. Thou art of earth the bright - est hope For free - dom's ho - ly reign; A thou - sand eyes to thee are turned To see thee wax or

f

Cres. *f*

clear; In thee shall spring those gems of good Which once were sown by freeman's blood; Long live, sweet freedom's land! Long live, sweet freedom's land!
laws; Nor o - ver thee does sov'reign pride Bear on its foul, des - tructive tide; Long live, sweet freedom's land! Long live, sweet freedom's land!

Cres. *f*

wane; Oh, still may shine thy glo - ry's sun, And all thy promised good be won! Long live, sweet freedom's land! Long live, sweet freedom's land!

Cres. *f*

BEAUTIFUL STAR!

Allegretto.

1st Voice

ARRANGED FROM GLOVER.

Star . . of the twi - light! Beau - ti - ful star! Glad - ly I hail thee Shin - ing a - far!
Ea - - ger - ly watch - ing, wait - ing for thee, Looks the lone trav' - ler O'er the dark sea:

2d Voice.

Rest from your la - bors, Chil - dren of toil! Night closes o'er ye: Rest ye a - while!
Soon as thou shin - est Soft on the air, Borne by the light breeze, Float - eth his prayer!

BEAUTIFUL STAR! (Concluded.)

85

This is thy greet - ing, Sig - nalled a - far, Star of the twi - light, Beau - ti - ful star!

Watch o'er him kind - ly Hence from a - far, Light thou his path - way, Beau - ti - ful star!

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The middle staff is in treble clef with a key signature of two flats. The bottom staff is in bass clef with a key signature of two flats. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

Star of twi - light! Beau - ti - ful star! Star of twi - light! Beau - ti - ful star!

Star of twi - light! Beau - ti - ful star! Star of twi - light! Beau - ti - ful star!

The second system of the musical score also consists of three staves, continuing the melody and harmony from the first system. The lyrics are repeated, with the final phrase 'Beau - ti - ful star!' appearing twice. The musical notation includes various note values, rests, and dynamic markings such as accents and hairpins.

HEARTS AND HOMES.

ARRANGED FROM BLOCKLEY

Moderato.

1. Hearts and homes! sweet words of plea - sure, Mu - sic breath - ing as ye fall, Mak - ing each the o - ther's trea - sure—Once di -

2 Hearts and homes! sweet words, re - veal - ing All most good and fair to see, Fit - ting shrines for pur - est feel ing, Tem - ples

vid - ed, los - ing all. Homes! ye may be high or low - ly, Hearts a - lone can make you ho - ly; Be the

meet to bend the knee; In - fant hands bright gar - lands wreath - ing, Hap - py voi - ces in - cense breath - ing, Em - blems

HEARTS AND HOMES. (Concluded.)

87

dwel - ing e'er so small, Hav - ing love it boast - eth all. Hearts and homes! sweet words of plea - sure, Mu - sic

fair of realms a - bove, For love is heaven, and heaven is love. Hearts and homes! sweet words of plea - sure, Mu - sic

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is also in treble clef. The bottom staff is in bass clef. The music is written in a common time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the top staff and the second line to the middle staff. The bottom staff has no lyrics. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are dynamic markings 'p' (piano) above the first and second staves. The system ends with a double bar line.

breath - ing as ye fall, Mak - ing each the o - ther's trea - sure—Once di - vid - ed, los - ing all. Hearts and homes! Hearts and homes!

breath - ing as ye fall, Mak - ing each the o - ther's trea - sure—Once di vid - ed, los - ing all. Hearts and homes! Hearts and homes!

The second system of the musical score also consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is also in treble clef. The bottom staff is in bass clef. The music is written in a common time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the top staff and the second line to the middle staff. The bottom staff has no lyrics. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are dynamic markings 'Ad lib.' (Ad libitum) above the first and second staves. The system ends with a double bar line.

THE STAR OF HOPE.

Moderato.

ARRANGED FROM DONIZETTI.

1. When, o'er the o - cean's drea - ry way, Where tempests dark are weav - ing, The sea - man hails the morn - ing ray Glad - ly, while storms are

2. Joy round my heart now bright - ly plays, Each sun - ny dream re - turn - ing; While through the shade of fleet - ing days, Hope's fai - ry star is

leav - ing. So thus o'er life's all - chang - ing dream, Though pleasure's day seems o'er, Ah! Hope's star will rise with

burn - ing. Though Time may fling a - round its cares, And grief the past de - plore, Ah! Hope's smil - ing beam such

THE STAR OF HOPE. (Continued.)

89

smil - ing beam, And joys re-new once more. Hope's fai - ry star, when burn - ing, Sweet joy re-news once more ; Yes, and

sun - shine wears, Each joy re-news once more. Hope's fai - ry star, when burn - ing, Sweet joy re-news once more ; Yes, and

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is also in treble clef with the same key signature. The bottom staff is in bass clef with the same key signature. The music is written in a common time signature (C). The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes. The first staff ends with a double bar line. The second and third staves continue the melody and accompaniment.

joy re - news once more ; Hope's fai - ry star, when burn - ing, Sweet joy re - news once more ; With Hope's bright

joy re - news once more ; Hope's fai - ry star, when burn - ing, Sweet joy re - news once more ;

The second system of the musical score also consists of three staves, continuing the same musical notation and key signature as the first system. The lyrics continue across the staves, with the first staff ending with a double bar line. The second and third staves continue the melody and accompaniment.

THE STAR OF HOPE. (Concluded.)

star . . . each joy re - news once more, With hope's bright star re-news once more, With hope's bright star re-news once more.

With hope's bright star each joy re - news once more, With hope's bright star re-news once more, With hope's bright star re-news once more.

The musical score for 'THE STAR OF HOPE' consists of three staves. The top staff is a treble clef melody in G major (one sharp) with a key signature of one sharp. It begins with a half note G, followed by a quarter note A, and then a series of eighth and sixteenth notes. The middle staff is a treble clef accompaniment, starting with a forte 'f' dynamic, featuring a series of eighth notes in the right hand and a bass line with eighth and sixteenth notes. The bottom staff is a bass clef accompaniment, also starting with a forte 'f' dynamic, with a steady eighth-note bass line. The piece concludes with a double bar line.

THE EVENING SAIL.

Allegretto.

HURKA.

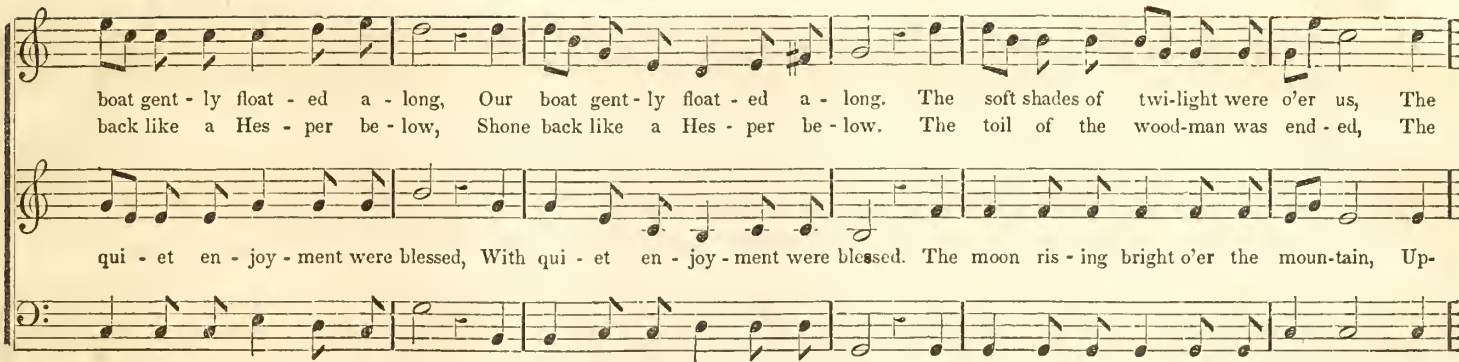
1. How sweet were those soft eve - ning hours, When, wreathed with the bright bloom - ing flow - ers, Our
2. One star, love - ly Hes - per, was beam - ing, And deep in the blue wa - ters gleam - ing, Shone

3. Night slow - ly a - round us was clos - ing, And we in deep si - lence re - pos - ing, With

The musical score for 'THE EVENING SAIL' is in 4/4 time. It features a treble clef melody and a bass clef accompaniment. The melody is composed of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth and sixteenth notes in the right hand. The piece is divided into three systems, each corresponding to a line of lyrics. The first system has two lines of lyrics, the second has one, and the third has one. The piece ends with a double bar line.

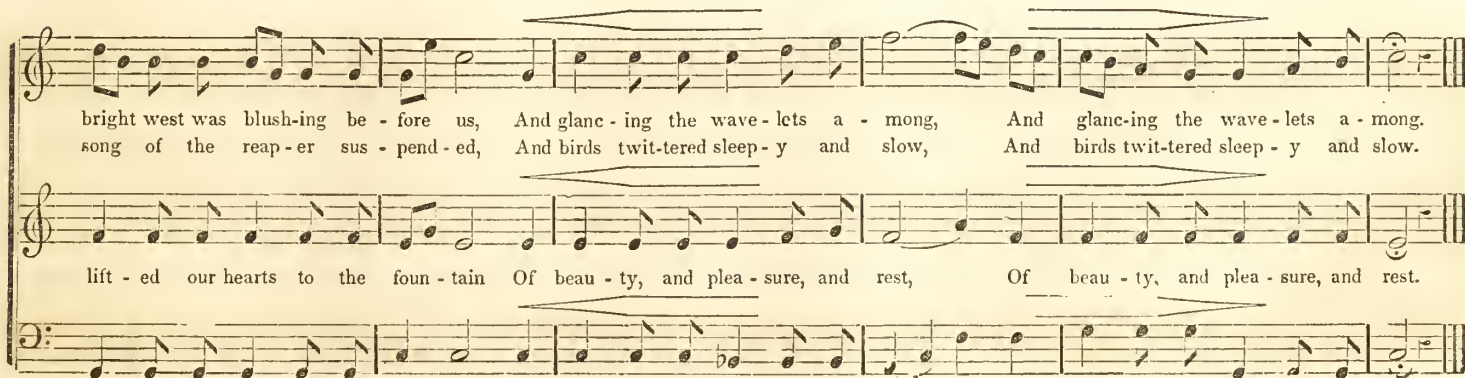
THE EVENING SAIL. (Concluded.)

91



boat gent - ly float - ed a - long, Our boat gent - ly float - ed a - long. The soft shades of twi-light were o'er us, The
back like a Hes - per be - low, Shone back like a Hes - per be - low. The toil of the wood-man was end - ed, The

qui - et en - joy - ment were blessed, With qui - et en - joy - ment were blessed. The moon ris - ing bright o'er the moun-tain, Up-



bright west was blush-ing be - fore us, And glanc-ing the wave-lets a - mong, And glanc-ing the wave-lets a - mong.
song of the reap-er sus - pend - ed, And birds twit-tered sleep - y and slow, And birds twit-tered sleep - y and slow.

lift - ed our hearts to the foun - tain Of beau - ty, and plea - sure, and rest, Of beau - ty, and plea - sure, and rest.

THE CONVENT BELLS.

Moderato.

ARRANGED FROM BLOCKLEY.

1. List! 'tis mu - sic steal - ing O - ver the rip - pling sea; Bright yon moon is beam - ing O - ver each tower and

2. Mu - sic sounds the sweet - est When, on the rip - pling sea Our bark sails the fleet - est, To a sweet mel - o -

tree. The waves seem list'ning to the sound, As si - lent - ly they flow O'er cor - al groves and fai - ry ground, And sparkling caves be -

dy. Then as we're gen - tly sail - ing, We'll sing that plaintive strain, Which memory makes en - dear - ing, And home re - calls a -

THE CONVENT BELLS. (Concluded.)

93

low. *p* List! 'tis mu - sic steal - ing O - ver the rip - pling sea; Bright yon moon is beam - ing O - ver each tower and

gain. *p* List! 'tis mu - sic steal - ing O - ver the rip - pling sea; Bright yon moon is beam - ing O - ver each tower and

tree. List! List! List to the con-vent bells! List! List! List to the con - vent bells! *Ad. lib.*

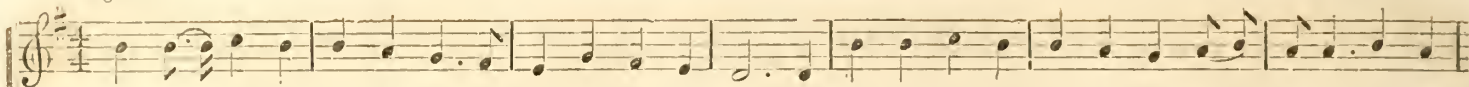
tree. List! List! List to the con-vent bells! List! List! List! List to the con - vent bells! *Ad. lib.*

List! List! List! *Ad. lib.*

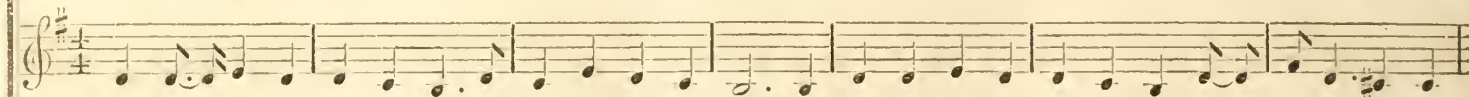
THE MOORISH DRUM.

Allegretto.

ARRANGED FROM BLOCKLEY.



1. Hark! 'tis the Moorish eve - ning drum, From yon - der lof - ty tower; Its light and joy - ous tones now come, With the mer - ry sun - set



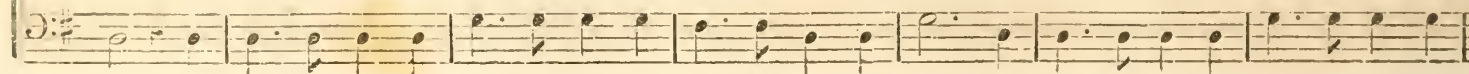
2. Gai - ly now the mar - tial band Are wind - ing on their way, As round the lof - ty ram - part walls The live - ly march they



hour. The fad - ing smile of part - ing day Now lin - gers in the west; The gen - tle breeze has died a - way, The



play. Their lan - ces now are glit - 'ring bright, Their ban - ners float a - bove, The moon now sheds her silv - 'ry light O'er



THE MOORISH DRUM. (Concluded.)

95

Ritard. *pp*

waves are lulled to rest, The waves are lulled to rest. Hark! 'tis the Moor-ish eve - ning drum, From yon - der lof - ty

Ritard. *pp*

moun - tain and o'er grove, O'er moun - tain and o'er grove. Hark! 'tis the Moor-ish eve - ning drum, From yon - der lof - ty

Ritard. *pp*

tower, Its light and joy - ous tones now come With the mer - ry sun - set hour, With the mer - ry sun - set hour.

tower, Its light and joy - ous tones now come With the mer - ry sun - set hour, With the mer - ry sun - set hour.

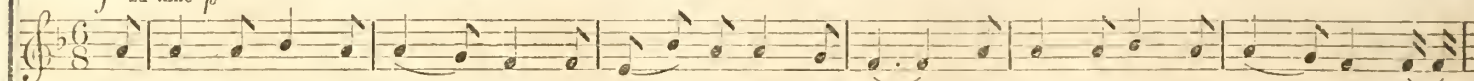
THE MOON IS BEAMING O'ER THE LAKE

Moderato.

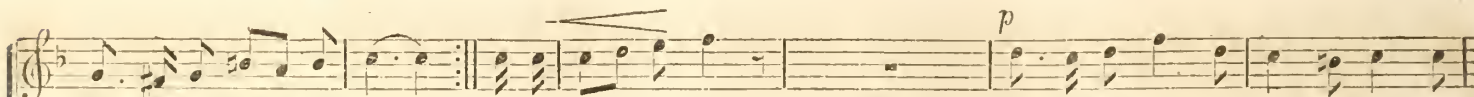
ARRANGED FROM BLOCKLEY

f 2d time *p*

1. The moon is beam - ing o'er the lake; Come, sail in our light ca - noe! Sweet sounds of mu - sic we'll a-wake, As we

f 2d time *p*

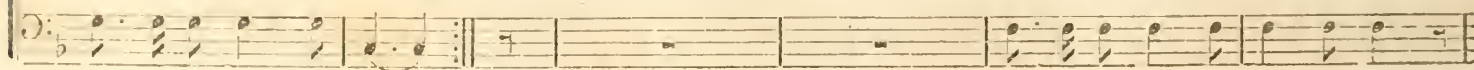
2. The ves - per bell is peal - ing From yon - der lone - ly tower, Its tones now gen - tly steal - ing Pro

f 2d time *p*

glide o'er the wa - ters blue. In our light ca - noe, As mer - ry we row, O - ver the rip - pling sil - ver tide; While



claim the ves - per hour. Sweet sounds a - rise To the tran - quil skies, Like one of earth's sweet - est mel - o - dies; Now



THE MOON IS BEAMING O'ER THE LAKE. (Concluded.)

97

free from care Our spir - its are, As a - way we mer - ri - ly glide. . . . The moon is beam - ing

sad, now gay, As it floats a - way, On the wings of the sum - mer breeze. . . . The moon is beam - ing

f *Ad. lib. Dim.* *A tempo. p*

o'er the lake; Come sail in our light ca - noe; Sweet sounds of mu - sic we'll a - wake, As we glide o'er the wa - ters blue.

o'er the lake; Come sail in our light ca - noe; Sweet sounds of mu - sic we'll a - wake, As we glide o'er the wa - ters blue.

THE WANDERER'S FAREWELL.

1. The sails are all swelling, The stream-ers float gay, The an-chor is ris-ing, And I must a-way. A-dieu! ye dear
 2. The sun through the heav-ens E'er hastes to the west; The waves of the o-cean Are nev-er at rest; The bird, with its
 3. A-dieu! dear-est mo-ther! dear sis-ter, a-dieu! I go where the skies are All shin-ing and blue, Where flowers ev-er

mountains! A-dieu! my dear home! A-dieu! ye dear mountains! A-dieu! my dear home! I turn from your threshold 'Mid
 pin-ions Un-fet-tered and free, The bird, with its pin-ions un-fet-tered and free, Ca-reers in its free-dom, O'er
 blos-som, Where birds ev-er sing, Where flowers ev-er blos-som, Where birds ev-er sing; Where fruit loads the branch-es, From

THE WANDERER'S FAREWELL! (Continued)

99

stran - gers to roam, I turn from your threshold 'Mid stran - gers to roam, to roam. Ju - val - le - ra, ju -
moun - tain and sea, Ca - reers in its free - dom O'er moun - tain and sea, and sea.

har - vest to spring, Where fruit loads the branch - es, From har - vest to spring, to spring.

The first system of the musical score consists of three staves. The top staff is a treble clef with a melody line. The middle staff is a treble clef with a harmony line. The bottom staff is a bass clef with a bass line. The lyrics are written below the staves, with some words aligned under specific notes. The music is in a key with one sharp (F#) and a 2/4 time signature.

val - le - ra, ju - val - le - val - le - val - le - ra! Ju - val - le - ra, ju - val - le - ra, ju - val - le - val - le - val - le - ra.
Ju - val - le - ra, ju - val - le - ra, ju - val - le - val - le - val - le - ra.

Ju - val - le - ra, ju - val - le - ra, ju - val - le - val - le - val - le - ra.

The second system of the musical score consists of three staves. The top staff is a treble clef with a melody line. The middle staff is a treble clef with a harmony line. The bottom staff is a bass clef with a bass line. The lyrics are written below the staves, with some words aligned under specific notes. The music is in a key with one sharp (F#) and a 2/4 time signature.

Moderato.

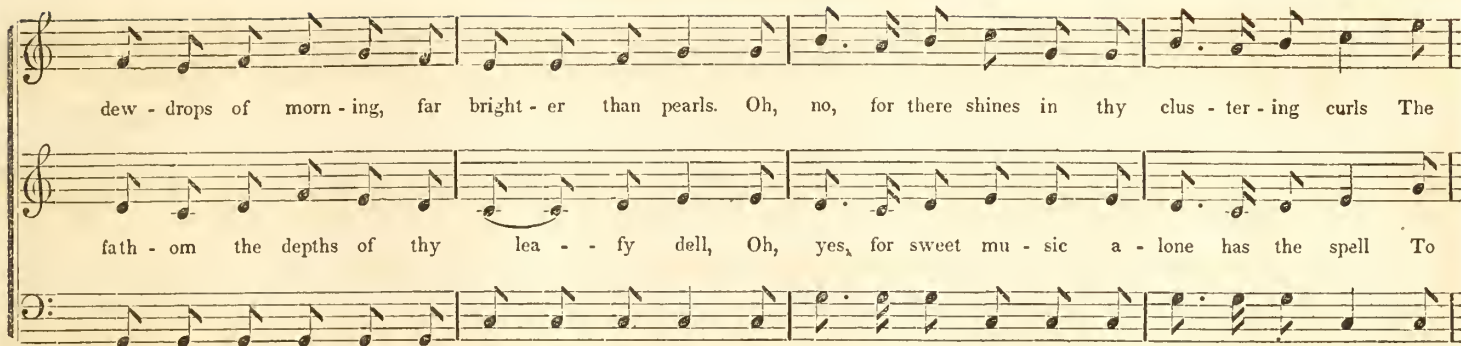
1. How shall I woo thee, beau - ti - ful Spring? What shall my of - fer - ing be? Shall I search the a - bode of the

O - cean King And a chap - let of pearls bring to thee? Oh, no, for there shines in thy clus - ter - ing curls The

joyous - ly sing In the groves of thy flow - er - ing home? O, yes, for sweet mu - sic a - lone has the spell To

BEAUTIFUL SPRING. (Continued)

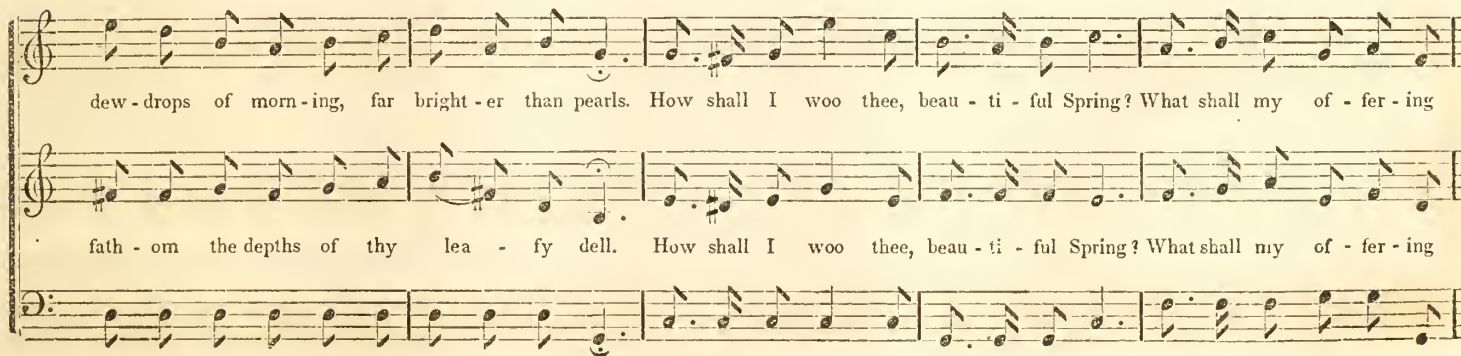
101



The first system of the musical score consists of three staves. The top staff is in treble clef and contains the melody. The middle staff is also in treble clef and contains the lyrics. The bottom staff is in bass clef and contains a bass line. The lyrics for this system are: "dew - drops of morn - ing, far bright - er than pearls. Oh, no, for there shines in thy clus - ter - ing curls The fath - om the depths of thy lea - - fy dell, Oh, yes, for sweet mu - sic a - lone has the spell To".

dew - drops of morn - ing, far bright - er than pearls. Oh, no, for there shines in thy clus - ter - ing curls The

fath - om the depths of thy lea - - fy dell, Oh, yes, for sweet mu - sic a - lone has the spell To



The second system of the musical score consists of three staves. The top staff is in treble clef and contains the melody. The middle staff is also in treble clef and contains the lyrics. The bottom staff is in bass clef and contains a bass line. The lyrics for this system are: "dew - drops of morn - ing, far bright - er than pearls. How shall I woo thee, beau - ti - ful Spring? What shall my of - fer - ing fath - om the depths of thy lea - - fy dell. How shall I woo thee, beau - ti - ful Spring? What shall my of - fer - ing".

dew - drops of morn - ing, far bright - er than pearls. How shall I woo thee, beau - ti - ful Spring? What shall my of - fer - ing

fath - om the depths of thy lea - - fy dell. How shall I woo thee, beau - ti - ful Spring? What shall my of - fer - ing

BEAUTIFUL SPRING. (Concluded.)

be? Shall I search the a - bode of the O - cean King, And a chap - let of pearls bring to thee?

be? Shall I search the a - bode of the O - cean King, And a chap - let of pearls bring to thee?

The musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a forte (f) dynamic. The middle staff is also a treble clef with the same key signature and time signature, also beginning with a forte (f) dynamic. The bottom staff is a bass clef with the same key signature and time signature, also beginning with a forte (f) dynamic. The lyrics are written below the staves, with the first line of lyrics corresponding to the top staff and the second line corresponding to the middle staff. The music ends with a double bar line and repeat dots.

ABOU BEN ADHEM AND THE ANGEL.

Recitativo.

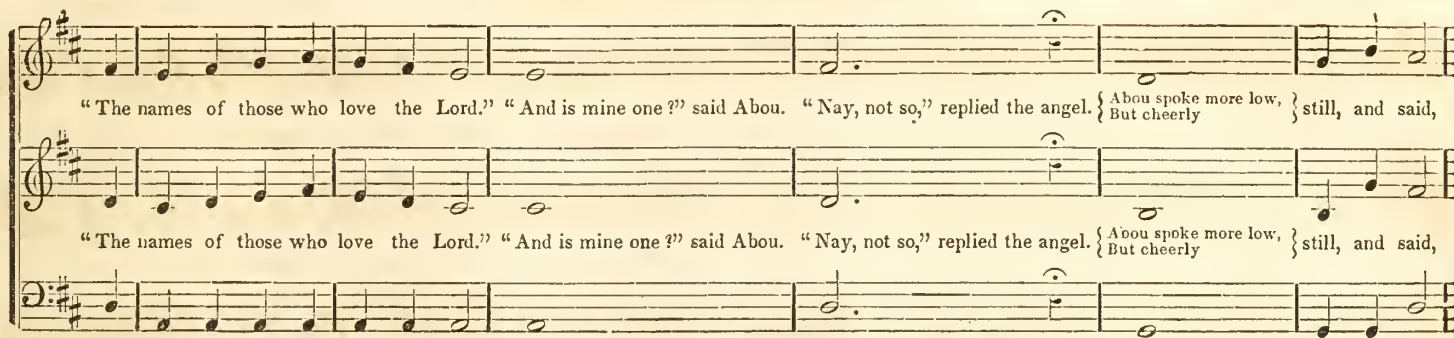
G. F. R.

Abou Ben Adhem (may his tribe increase)
Awoke one night from a deep dream of peace,
And saw, within the moonlight in his room,
Making it rich and like a lily in bloom,
An angel writing in a

book of gold. { Exceeding peace had made Ben Adhem bold ; } "What writest thou?" { The vision raised its head, [accord
And to the presence in the room he said, And with a look made all of sweet
Answered,

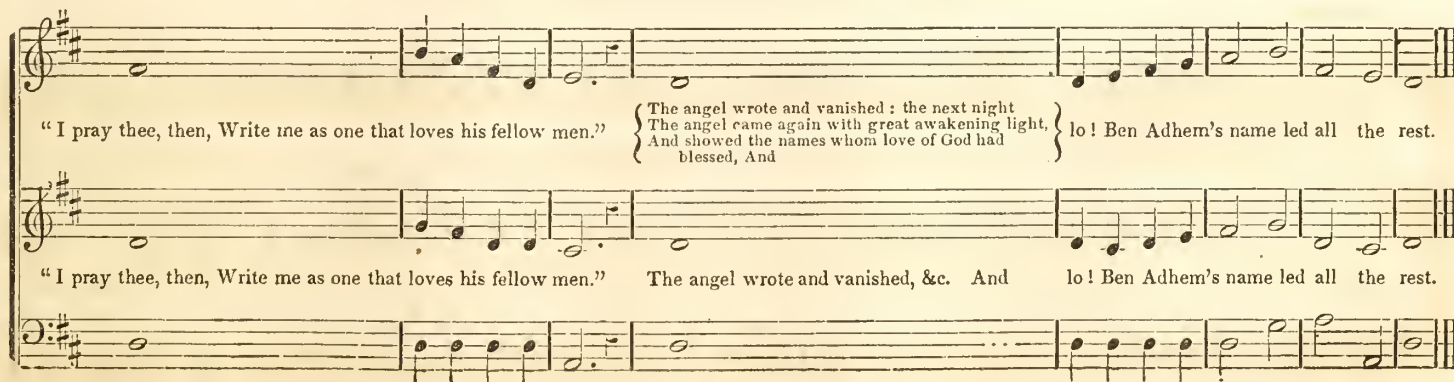
Abou Ben Adhem (may his tribe, &c.) book of gold. Exceeding peace had made, &c. "What writ - est thou?" The vision raised its head, &c.

The musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a recitativo (Recitativo) marking. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the top staff and the second line corresponding to the middle staff. The music ends with a double bar line and repeat dots.



"The names of those who love the Lord." "And is mine one?" said Abou. "Nay, not so," replied the angel. { Abou spoke more low, } still, and said,
But cheerly

"The names of those who love the Lord." "And is mine one?" said Abou. "Nay, not so," replied the angel. { Abou spoke more low, } still, and said,
But cheerly



"I pray thee, then, Write me as one that loves his fellow men." { The angel wrote and vanished : the next night
The angel came again with great awakening light,
And showed the names whom love of God had
blessed, And } lo ! Ben Adhem's name led all the rest.

"I pray thee, then, Write me as one that loves his fellow men." The angel wrote and vanished, &c. And lo ! Ben Adhem's name led all the rest.

Legato Moderato.

ARRANGED FROM ROSSINI.

O'er the wa - vy o - cean, Our bark in gen - tle mo - tion, Strives to gain the shore, Where sy - rens' voi - ces pour. Hark!

O'er the wa - vy o - cean, Our bark in gen - tle mo - tion, Strives to gain the shore, Where sy - rens' voi - ces pour. Hark!

The first system of the musical score for 'The Sirens'. It consists of three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is 'Legato Moderato'. The lyrics are: 'O'er the wa - vy o - cean, Our bark in gen - tle mo - tion, Strives to gain the shore, Where sy - rens' voi - ces pour. Hark!'. The first two staves have the same lyrics, with the second staff being a repeat of the first.

hark! I hear them cry - ing, As o'er the wave we're fly - ing; And though the day is dy - ing, We soon shall gain the

hark! I hear them cry - ing, As o'er the wave we're fly - ing; And though the day is dy - ing, We soon shall gain the

The second system of the musical score. It also consists of three staves. The key signature and time signature remain the same. The lyrics are: 'hark! I hear them cry - ing, As o'er the wave we're fly - ing; And though the day is dy - ing, We soon shall gain the'. The first two staves have the same lyrics, with the second staff being a repeat of the first. The piano accompaniment staff includes dynamic markings: *f* (forte) and *p* (piano).

THE SYRENS. (Concluded.)

105

shore; And though the day is dy - ing, We soon shall gain the shore, We soon shall gain the shore, We soon shall gain the shore.

shore And though the day is dy - ing, We soon shall gain the shore, soon shall gain the shore, soon shall gain the shore.

I DREAM OF ALL THINGS FREE.

Allegretto.

G. J. WEBB.

1. I dream of all things free: A gal - lant, gal - lant bark, That sweeps through storms and sea, Like
2. I dream of some proud bird,— A bright-eyed moun - tain king; In vis - ions I have heard The

A hap - py for - est child, With fawns and flowers at play; An In - dian midst the wild, With

ar - row to its mark; A stag, that o'er the moun-tains Goes bound-ing in his glee; A thou-sand flash-ing
rust-ling of his wing; I fol-low some wild riv-er, On which no sail may be; Dark woods a-round it

stars to guide his way; A chief his war-riors lead-ing; The arch-er's green-wood tree: My heart in chains is

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music is in 4/4 time. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

foun-tains, Of all things glad and free, Of all things glad and free, Of all things glad and free.
shiv-er, I dream of all things free, I dream of all things free, I dream of all things free

bleed-ing, Yet dreams of all things free, Yet dreams of all things free, Yet dreams of all things free.

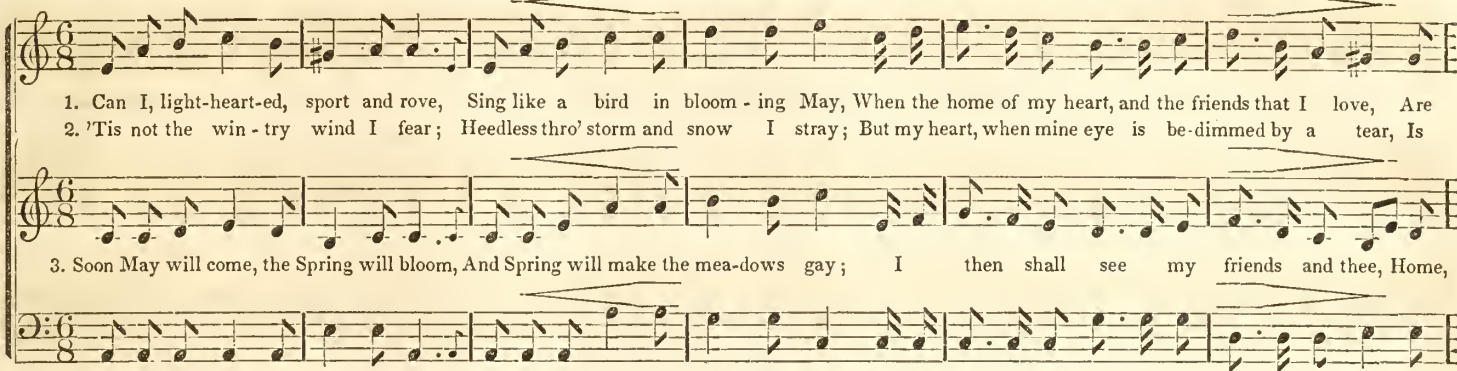
The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp. The middle staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music is in 4/4 time. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

Andante con Moto.

HOME, FAR AWAY.

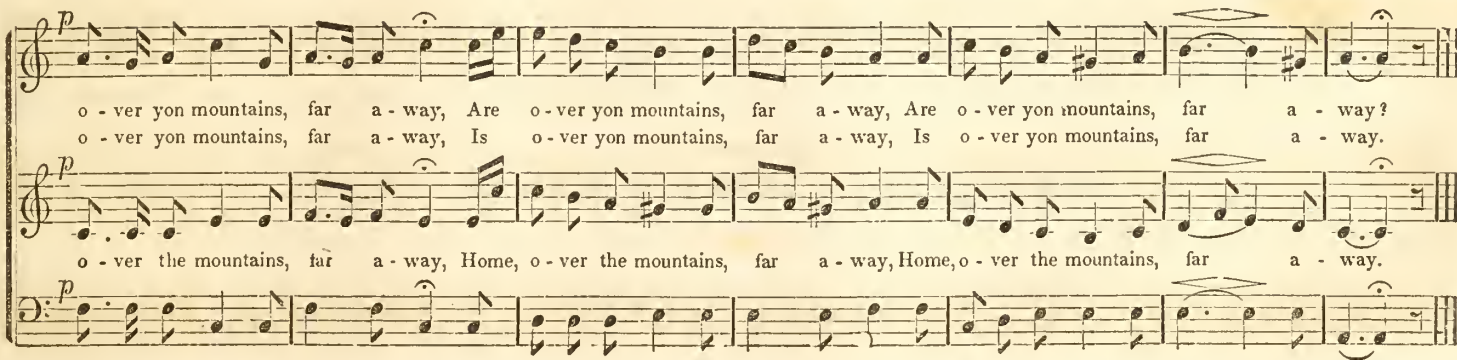
ARRANGED FROM MENDELSSOHN.

107



1. Can I, light-heart-ed, sport and rove, Sing like a bird in bloom - ing May, When the home of my heart, and the friends that I love, Are
2. 'Tis not the win - try wind I fear; Heedless thro' storm and snow I stray; But my heart, when mine eye is be-dimmed by a tear, Is

3. Soon May will come, the Spring will bloom, And Spring will make the mea-dows gay; I then shall see my friends and thee, Home,



p o - ver yon mountains, far a - way, Are o - ver yon mountains, far a - way, Are o - ver yon mountains, far a - way?
o - ver yon mountains, far a - way, Is o - ver yon mountains, far a - way, Is o - ver yon mountains, far a - way.

p o - ver the mountains, far a - way, Home, o - ver the mountains, far a - way, Home, o - ver the mountains, far a - way.

DAY AGAIN IS GENTLY BREAKING.

ARRANGED FROM NELSON.

Andante con Moto.

1st Voice.

Day a - gain is gent - ly break - ing With her gold - en rays of light, And the gon - do - lier is

The first system of the musical score. It features a vocal line for the 1st Voice and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal line begins with a treble clef and a key signature change from B-flat to C major for the first measure. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

2d Voice.

tak - ing O'er the wave his rap - id flight. Now, while music's sweetest num - bers Glide a - long the rip - pling

The second system of the musical score. It continues the vocal line for the 1st Voice and introduces a 2d Voice. The piano accompaniment continues with the same harmonic structure. The 2d Voice enters in the middle of the system with a treble clef and a key signature change from C major back to B-flat major (two flats).

DAY AGAIN IS GENTLY BREAKING. (Continued.)

199

Chorus.

sea, Who would lose in dream-y slum - bers Hours of plea-sure bright as these? Roam - ing o'er the wa - ters

Roam - ing o'er the wa - ters

light - ly, See the morn - ing breez - es play, And the sun - beams shin - ing bright - - ly In-

light - ly, See the morn - ing breez - es play, And the sun - beams shin - ing

And the sun - - beams

DAY AGAIN IS GENTLY BREAKING. (Continued.)

Ritard. *Allegretto.*

vite us o'er the waves to stray, to stray, O'er the waves to stray. Sweet sounds are on the

Ritard.

bright - - ly In - vite us o'er the waves to stray, O'er the waves to stray. Sweet sounds are on the

Ritard.

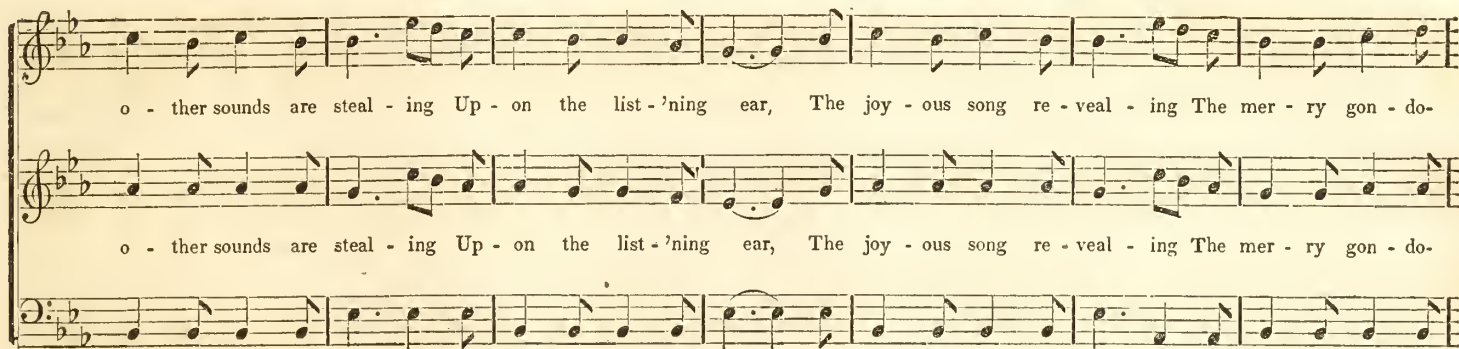
shin - - ing In - - vite us to stray.

o - cean, The winds have left their cave, And as they meet the bil - lows Wake mu - sic from the wave; And

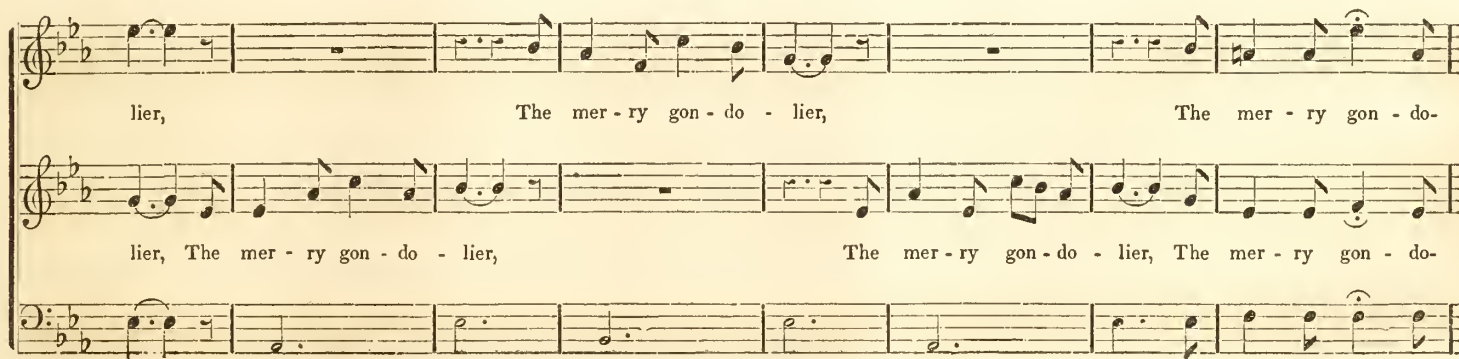
o - cean, The winds have left their cave, And as they meet the bil - lows Wake mu - sic from the wave; And

DAY AGAIN IS GENTLY BREAKING. (Continued.)

111



o - ther sounds are steal - ing Up - on the list - 'ning ear, The joy - ous song re - veal - ing The mer - ry gon - do -



lier, The mer - ry gon - do - lier, The mer - ry gon - do -

lier, The mer - ry gon - do - lier, The mer - ry gon - do -

DAY AGAIN IS GENTLY BREAKING. (Continued.)

First system of the musical score. It consists of three staves: a vocal melody in the treble clef, a vocal harmony in the treble clef, and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody and harmony are in a major mode. The piano part features a steady eighth-note accompaniment. The lyrics are written below the vocal staves.

lier. Sweet sounds are on the o - cean, The winds have left their cave, And as they meet the bil - lows Wake

Second system of the musical score, continuing from the first. It also consists of three staves: a vocal melody in the treble clef, a vocal harmony in the treble clef, and a piano accompaniment in the bass clef. The key signature and time signature remain the same. The melody and harmony continue with the same musical motifs. The piano part continues with the same accompaniment. The lyrics are written below the vocal staves.

mu - sic from the wave; And o - ther sounds are steal - ing Up - on the list - 'ning ear, The joy - ous song re - veal - ing The

DAY AGAIN IS GENTLY BREAKING. (Concluded.)

113

mer - ry gon - do - lier, The mer - ry gon - do - lier, The mer - ry gon - do - lier, The mer - ry, mer - ry gon - do lier.

mer - ry gon - do - lier, The mer - ry gon - do - lier, The mer - ry gon - do - lier, The mer - ry, mer - ry gon - do - lier.

The musical score consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a melody with eighth and sixteenth notes, and rests. Dynamics include a forte (f) marking. There are slurs over the final two measures of each staff.

THE FROST.

Allegretto Marcato.

G. F. R.

The Frost looked forth one still clear night, and whis - pered, "Now I shall be out of sight. So thro' the val - ley and

The Frost looked forth one still clear night, and whis - pered, "Now I shall be out of sight. So thro' the val - ley and

The musical score consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a melody with eighth and sixteenth notes, and rests. The lyrics are written below the staves.

THE FROST. (Continued.)

o - ver the hight In si - lence I'll take my way; I will not go on like that blus - ter - ing train, The

o - ver the hight In si - lence I'll take my way; I will not go - on like that blus - ter - ing train, The

This system consists of three staves. The top staff is a vocal line in G major (one flat) with a treble clef. The middle staff is a piano accompaniment in G major with a treble clef, featuring a steady eighth-note accompaniment. The bottom staff is a piano accompaniment in G major with a bass clef, also featuring a steady eighth-note accompaniment. The lyrics are written below the vocal staff.

wind and the snow, the hail and the rain, Who make so much bus - tle and noise in vain, But I'll be as bu - sy as they."

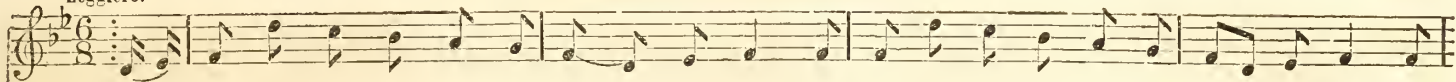
wind and the snow, the hail and the rain, Who make so much bus - tle and noise in vain, But I'll be as bu - sy as they."

This system continues the musical score. It also consists of three staves (vocal, piano treble, and piano bass) in G major. The lyrics are written below the vocal staff. The piano accompaniment continues with the same eighth-note pattern. The system concludes with a double bar line and a repeat sign.

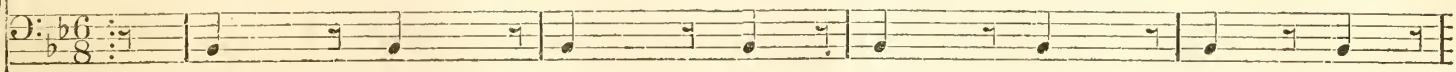
THE FROST. (Continued.)

115

Leggiero.



Then he flew to the moun - tain and pow - der'd its crest ; He lit on the trees, and their boughs he dress'd In
He went to the win - dows of those who slept, And o - ver each pane like a fai - ry crept ; Wher-



di - a - mond beads, and o - ver the breast Of the qui - ver - ing lake he spread A coat of mail, that it need not fear The
ev - er he breathed, wherev - er he stepped, By the light of the moon was seen Most beautiful things ; there were flowers and trees, There were



down - ward point of ma - ny a spear, That he hung on the mar - gin far and near, When a rock could rear its head.
be vies of birds and swarms of bees, There were cit - ies with tempies and towers, and these All pictured in sil - ver sheen.

4. But he did one thing that was hard - ly fair; He peep'd in the cupboard, and find - ing there That all had for-got-ten for
But he did one thing that was hard - ly fair; He peep'd in the cupboard, and find - ing there That all had for-got-ten for

THE FROST. (Concluded.)

117

him to pre-pare, "Now just to set them a think-ing, I'll bite this bas-ket of fruit," said he; "This cost-ly pitcher I'll

him to pre-pare, "Now just to set them a think-ing, I'll bite this bas-ket of fruit," said he; "This cost-ly pitcher I'll

This system contains three staves of music. The top staff is a single melodic line in G major (one sharp). The middle and bottom staves are a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand. The lyrics are written below the staves, with the first line of lyrics aligned with the top staff and the second line aligned with the middle staff.

burst in three, And the glass of wa-ter they've left for me Shall tchick* to tell them I'm drink-ing."

burst in three, And the glass of wa-ter they've left for me Shall tchick* to tell them I'm drink-ing."

This system also contains three staves of music, continuing the melody and piano accompaniment from the first system. The lyrics continue on the same two-line format, with the first line of lyrics aligned with the top staff and the second line aligned with the middle staff. The system concludes with a double bar line.

* If this is accompanied by a piano, play, instead of singing the notes to the word "tchick," lightly with the right hand on the upper part of the instrument.

PEACEFUL NIGHTS

Andante Grazioso

ARRANGED FROM S. GLOVER.

Oh! peaceful night's re - fresh-ing slum - bers, We were with, in child-hood, blest; Gold - en harps and fai - ry

Oh! peaceful night's re - fresh-ing slum - bers, We were with, in child-hood, blest; Gold - en harps and fai - ry

num - bers Lull'd us sweet - ly to our rest, Golden harps and fai - ry num - bers Lull'd us sweet - ly to our rest, Golden

num - bers Lull'd us sweet - ly to our rest, Golden harps and fai - ry num - bers Lull'd us sweet - ly to our rest, Golden

num - bers Lull'd us sweet - ly to our rest, Golden harps and fai - ry num - bers Lull'd us sweet - ly to our rest, Golden

PEACEFUL NIGHTS. (Continued.)

119

harps and fai - ry num - bers, Lull'd us gen - tly to our rest; peace-ful nights peace-ful nights!

harps and fai - ry num - bers, Lull'd us gen - tly to our rest; Oh! peace - ful nights! Oh! peace - ful nights!

1st Voice.

Of - ten have those forms that love us, Passed the te - dious hours a - way. Till the morn - ing stars a -

bove us, Be - to-kened the ap-proach of day, Be - to-kened the ap - proach of day.

The first system of the musical score features a vocal melody on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with a half note 'bove' followed by a quarter note 'us,'. The piano accompaniment consists of chords in the left hand and a moving line in the right hand. The system concludes with a double bar line.

Then, when day's beam shone a - round us, And fragrant breathed the morn-ing air, With up - list - ed hands it

The second system continues the musical piece. It follows the same instrumental arrangement as the first system. The vocal melody continues with the lyrics 'Then, when day's beam shone a - round us, And fragrant breathed the morn-ing air, With up - list - ed hands it'. The piano accompaniment provides harmonic support with chords and a melodic line. The system ends with a double bar line.

PEACEFUL NIGHTS. (Concluded.)

121

found us, At our mo-ther's feet in prayer; With up - lift - ed hands it found us,

The first system of the musical score. It consists of three staves: a vocal line at the top and two piano accompaniment staves below. The key signature is B-flat major (two flats). The vocal line has a fermata over the first measure of the second phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Ritard. Ad lib. *p* D. C.
 At our mo-ther's feet in prayer; Oh, peace-ful night! Oh, peace-ful night!

Ritard. Ad lib. *p* D. C.
 Ritard. Ad lib. D. C.

The second system of the musical score, containing the concluding phrases. It also consists of three staves. The vocal line includes the lyrics 'At our mo-ther's feet in prayer; Oh, peace-ful night! Oh, peace-ful night!'. Above the vocal line, there are markings for 'Ritard.' (ritardando), 'Ad lib.' (ad libitum), a piano dynamic '*p*', and 'D. C.' (Da Capo). The piano accompaniment follows the vocal line, with the right hand playing chords and the left hand providing harmonic support. The system concludes with a final chord marked 'D. C.'.

SWEET SISTER FAY.

ARRANGED FROM BARNETT.

Allegretto

2d Voice.

1st Voice.

1. "Oh, where have you been, sweet sis - - ter Fay, sweet sis - ter Fay?"
 2. "Where are you go-ing, *sweet sis - - ter Fay, sweet sis - ter Fay?"

"I have slept in a li - ly bell
 "To the turf that is green-est I'm

all the long day, all the long day,
 trip - ping a - way, I'm trip - ping a - way.

And ma - ny an in - - sect came to look For the
 Hark! hark! the sweet mu - sic of mid - night I hear The

SWEET SISTER FAY. (Continued.)

123

Piu Lento.

hon - ey that lay in my fra - grant nook; I was armed with a spear from the haw - thorn spray, And a - fraid of its point they all
hol - ly leaves rus-tle, we've startled a deer; The riv - u - lets gush - ing thro' co - ral caves, At in - ter - vals drip in the

Mez. Cres. pp

Sempre Sosten.

flut-ter'd a - way; So I sung my own lul - la-by, sleep - ing at ease In the bell of a li - - ly that
dark blue waves; I've jew - - ell'd my hair, and I've span - gled my wing, For I'm go - ing to dance at the

pp

SWEET SISTER FAY. (Continued.)

wav'd in the breeze, So I sung my own lul - la - by, sleep-ing at ease In the bell of a li - ly that wav'd in the breeze.
court of my king, For I'm go - ing to dance at the court of my king, For I'm go - ing to dance at the court c' my king.

Cres. f Dim Molto.

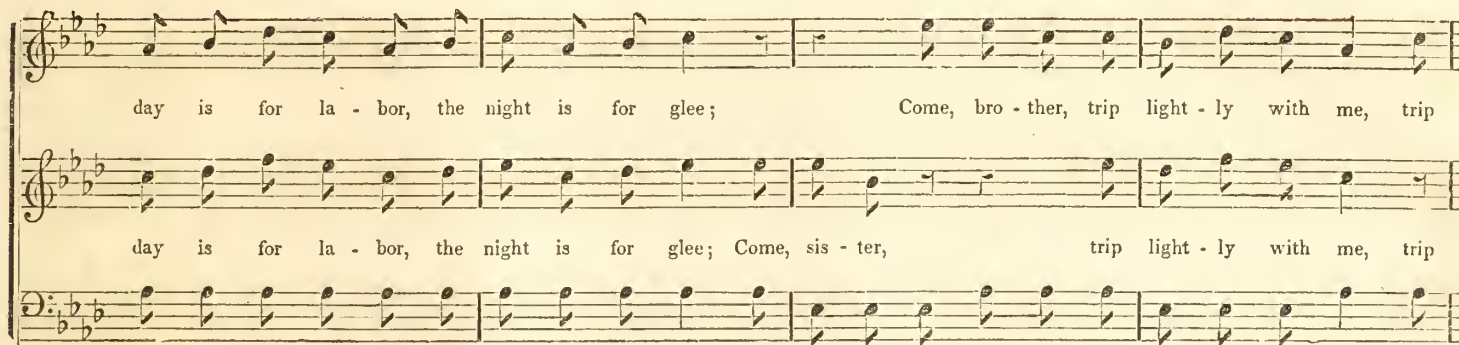
Chorus. Allegretto Scherzoso.

The day is for la - bor, the night is for glee, Come, bro - ther, trip light - ly with me; The

The day is for la - bor, the night is for glee, Come, sis - ter, trip light - ly with me; The

SWEET SISTER FAY. (Concluded.)

125



day is for la - bor, the night is for glee; Come, bro - ther, trip light - ly with me, trip

day is for la - bor, the night is for glee; Come, sis - ter, trip light - ly with me, trip

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with a treble clef. The middle staff is a vocal line in G major with a treble clef. The bottom staff is a piano accompaniment line in G major with a bass clef. The lyrics are written below the vocal staves.



light - ly, trip light - ly with me, trip light - ly, trip light - ly with me

light - ly, trip light - ly, trip light - ly with me, trip light - ly, trip light - ly, trip light - ly with me.

The second system of the musical score consists of three staves. The top staff is a vocal line in G major with a treble clef. The middle staff is a vocal line in G major with a treble clef. The bottom staff is a piano accompaniment line in G major with a bass clef. The lyrics are written below the vocal staves.

TOUCH THE SOFT HARP GENTLY.

G. F. R

Andante.

Touch the soft harp gent - ly, Sweet let its num - bers be; The dew - y eve is fad - ing, 'Tis moon-light on the sea.

Touch the soft harp gent - ly, Sweet let its num - bers be; The dew - y eve is fad - ing, 'Tis moon-light on the sea.

Solo.

Now the ze - phyr's float - ing by, To the sleep - ing flow - 'rets sigh;

Touch the soft harp gent - ly, Sweet let its

TOUCH THE SOFT HARP GENTLY. (Continued.)

127

f Fine.

Mid - - night's si - lent hour is nigh. Touch the soft harp gent - - ly—

num - bers be. Touch the soft harp gent - ly, Touch the soft harp gent - - ly.

Solo. Moderato.

Touch the soft harp gent - - ly, While all is hushed and still; The stars are beam - ing bright - ly Up-

TOUCH THE SOFT HARP GENTLY. (Continued.)

on the moun-tain rill— The stars are beam-ing bright - - ly Up - on the moun-tain rill.

The first system of the musical score. It features a vocal line in G major (one sharp) and a piano accompaniment in 4/4 time. The vocal line begins with a melodic phrase on the words 'on the moun-tain rill—', followed by a longer phrase 'The stars are beam-ing bright - - ly Up - on the moun-tain rill.' The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Chorus. f

Touch the soft harp gent - ly, While all is hushed and still; The stars are beam-ing bright - ly Up - on the moun-tain rill.

Touch the soft harp gent - ly, While all is hushed and still; The stars are beam-ing bright - ly Up - on the moun-tain rill.

The second system of the musical score, marked 'Chorus. f'. It contains two vocal staves and a piano accompaniment. The vocal lines are identical and feature a melodic phrase with a crescendo hairpin. The piano accompaniment provides a harmonic foundation with chords in the right hand and a simple bass line in the left hand.

TOUCH THE SOFT HARP GENTLY. (Concluded.)

129
D. C.

Solo

Phi-lo-me-la in the vale Tells her mel-an-cho-ly tale To the rose and li-ly pale. Touch the soft harp gent - - ly.

The musical score consists of three staves. The top staff is a vocal line in G major, 4/4 time, marked 'Solo' and 'p'. It contains the lyrics 'Phi-lo-me-la in the vale Tells her mel-an-cho-ly tale To the rose and li-ly pale. Touch the soft harp gent - - ly.' The middle staff is a piano accompaniment in G major, 4/4 time, featuring a continuous arpeggiated harp pattern. The bottom staff is a bass line in G major, 4/4 time, providing harmonic support.

SWEET ROBIN.

G. F. R.

Solo. Allegretto.

1. Oh, where are you go-ing, sweet Rob-in, What makes you sae proud and sae shy? I once saw the day, lit-tle
2. When sum-mer comes in, lit-tle Rob-in For-gets all his friends and his care; A-way to the fields flies sweet

The musical score consists of three staves. The top staff is a vocal line in G major, 6/8 time, marked 'Solo. Allegretto.'. It contains two verses of lyrics. The middle staff is a piano accompaniment in G major, 6/8 time, featuring a continuous arpeggiated harp pattern. The bottom staff is a bass line in G major, 6/8 time, providing harmonic support.

SWEET ROBIN. (Continued.)

Rob - in, My friend-ship you would not de - - ny. But win - ter a - gain is re - turn - - - ing, And
 Rob - in, To wan - der the groves here and there. Though you be my debt - or, sweet Rob - - - in, On

The first system of the musical score for 'Sweet Robin'. It features a vocal melody in treble clef with a key signature of two sharps (F# and C#) and a piano accompaniment in grand staff (treble and bass clefs). The melody includes a double bar line and repeat signs. The lyrics are written below the vocal line.

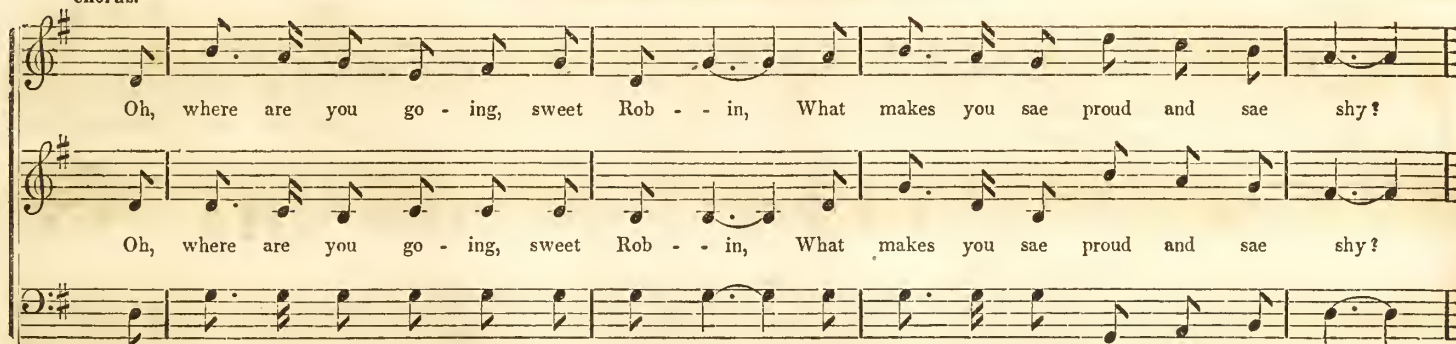
wea - ther both storm - y and snell; If ye will come back lit - tle Rob - in, I'll feed you wi' mou - lins my - sel'.
 you I will nev - er lay blame, For I've had as dear friends as Rob - in Who oft - en have served me the same.

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal line.

SWEET ROBIN. (Concluded.)

131

Chorus.



Oh, where are you go - ing, sweet Rob - - in, What makes you sae proud and sae shy?

Oh, where are you go - ing, sweet Rob - - in, What makes you sae proud and sae shy?



I once saw the day, lit - tle Rob - - in, My friend - ship you would not de - - ny.

I once saw the day, lit - tle Rob - - in, My friend - ship you would not de - - ny.

BIRD OF THE NORTH

Allegretto.

Solo.

G. F. R.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a whole rest for the first six measures, followed by a quarter note G4, a quarter note A4, and a quarter note B4 in the seventh measure. The bottom two staves are a piano accompaniment in treble and bass clefs, also with a key signature of one sharp and a time signature of 3/4. The piano part features a rhythmic pattern of eighth and sixteenth notes, with chords in the bass line. The lyrics 'Lin - ger not, lin - ger not,' are written below the vocal staff, aligned with the notes in the seventh and eighth measures.

Lin - ger not, lin - ger not,

The second system of the musical score continues the composition. The vocal line (top staff) has a key signature of one sharp and a time signature of 3/4. It contains the lyrics 'speed thee a - way, Bird of the North, for the chill blast is nigh; Fly to thy green sun - ny'. The piano accompaniment (bottom two staves) continues with a similar rhythmic pattern. The lyrics are written below the vocal staff, corresponding to the notes. The system ends with a double bar line.

speed thee a - way, Bird of the North, for the chill blast is nigh; Fly to thy green sun - ny

BIRD OF THE THE NORTH. (Continued.)

133

bow - ers so gay, Sing while the soft winds go mer - ri - ly by.

This musical system consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). It contains the vocal melody with lyrics underneath. The middle and bottom staves are a piano accompaniment in treble and bass clefs, respectively, with a key signature of two sharps. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

p Andante.
Lin - ger not, lin - ger not, why shouldst thou stay, Na - ture no lon - ger is smil - ing for thee; Blos - soms a -

This musical system also consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two flats (Bb and Eb). It begins with a piano (*p*) dynamic marking and an *Andante* tempo instruction. The middle and bottom staves are a piano accompaniment in treble and bass clefs, respectively, with a key signature of two flats. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

BIRD OF THE NORTH. (Continued.)

round thee are fading a-way. Hushed is thy music, once nappy and free.

Chorus. *f* Tempo Primo.

Soon will the spring-time their beauty restore, Wood-land and valley now lonely and drear; Then will we

Soon will the spring-time their beauty restore, Wood-land and valley now lonely and drear; Then will we

BIRD OF THE NORTH. (Continued.)

135

Solo.



list to thy mu - sic once more, Glad-ly, sweet song-ster, we'll wel-come thee home. Lin-ger not, lin-ger not,

Chorus.

list to thy mu - sic once more, Glad-ly, sweet song-ster, we'll wel-come thee home. Lin - ger not, lin - ger not,

speed thee a - way, Lin-ger not. lin-ger not, speed thee a -

speed thee a - way, Bird of the North, for the chill blast is nigh; Fly to the green sun - ny bow - ers so

BIRD OF THE NORTH. (Concluded.)

way, speed thee a - way, a - way, speed thee a - way, speed thee a -

gay, Sing while the soft winds go mer - ri - ly by. Lin - ger not,

way, speed thee a - way, speed thee a - way, a - way, a - way.

Lin - ger not, lin - ger not, speed thee a - way, a - way.

Ped. Ped.

YES, 'TIS THE INDIAN DRUM.

137

H. R. BISHOP.

Andantino con Nota.

First Voice.



1. Yes, 'tis the In - dian drum, The woods and rocks a - round E - cho the war-like sound, E - cho the war-like



Espress.



sound; They come, they come, they come, they come, they come.



* Second Voice.

2. Hark, 'tis the In - dian

* This accompaniment may be repeated to the Coda

YES, 'TIS THE INDIAN DRUM. (Continued.)

Yes, 'tis the In - dian drum, The woods and rocks a - round E - cho the war - like

drum, The woods and rocks a - - round E - cho the war - like sound,

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains five measures of music. The second staff is also in treble clef with a key signature of one flat, containing five measures. The third staff is in bass clef with a key signature of one flat, containing five measures. The lyrics are written below the staves, with some words spanning across measures.

sound, E - cho the war - like sound, They come, they come, they

E - cho the war - like sound; They come, they come, they come they come, they

The second system of the musical score also consists of three staves. The top staff is in treble clef with a key signature of one flat, containing five measures. The second staff is also in treble clef with a key signature of one flat, containing five measures. The third staff is in bass clef with a key signature of one flat, containing five measures. The lyrics continue from the first system, with some words spanning across measures.

YES, 'TIS THE INDIAN DRUM. (Continued.)

139

come. Hark! hark! Hark! 'tis the In - dian drum, The woods and rocks a - round, a - -

come. Hark! 'tis the In - dian drum, The woods and rocks a - round, E- cho the war-like

Third Voice.
Hark! 'tis the In-dian drum, The woods and rocks a - round E - cho the war-like sound,

round E - cho the war - - - like sound; They come, they come, they come.

sound, E - cho the war - like sound; They come, . . . they come, they come.

E - cho the war - like sound They come, they come they come, . they come they come.

YES. 'TIS THE INDIAN DRUM. (Continued.)

Yes, 'tis the In - dian drum, . . . The woods and rocks a - round . . . E - cho the war-like sound,

Hark! Hark! Hark! 'tis the In - dian drum, The woods and rocks a - round, a - -

Hark! 'tis the In - dian drum, The woods and rocks a - round, E - cho the warlike

E - cho the war-like sound, They come, they come, they come, . . . they come, they come.

round E - cho the war - - - like sound, They come, . . . they come, they come.

sound, E - cho the war-like sound; They come, . . . they come they come.

YES, 'TIS THE INDIAN DRUM. (Concluded.)

141

Coda.

Yes, 'tis the In - dian drum, . . . the drum, Yes, 'tis the In - dian drum, . . . the

Yes, 'tis the In - dian drum, . . . 'tis the drum, Yes, 'tis the In - dian drum, 'tis the In - - dian

Yes, 'tis the In - dian drum, the In - dian drum, 'tis the In - dian drum, . . . 'tis the In - dian

drum; Hark! hark! they come, hark! hark! they come, Hark! hark! they come, they come, they come.

drum; Hark! hark! they come, hark! hark! they come, Hark! hark! they come, they come, they come.

drum; Hark! hark! they come, hark! hark! they come, Hark! hark! they come, they come, they come.

GREETING TO SPRING

Solo. Andante e Marcato.

PARTLY FROM DONIZETTI.

Lo! the ro-sy morn-ing break-ing, Lo! the ro-sy morn-ing

Chorus.

Lo! the ro-sy morn-ing break-ing, Lo! the ro-sy morn-ing break-ing,

breaking, Pours its brightness o'er the earth, Pours its brightness o'er the earth;

Pours its brightness o'er the earth, Pours its brightness o'er the earth, Now from peaceful slumbers

GREETING TO SPRING. (Continued.)

143

Now from peace-ful slum-bers wak - - - - - ing, Haste with songs to hail its birth,

wak - ing, Now from peace-ful slum-bers wak - ing, Haste with songs to hail its birth,

This system contains the first two staves of music. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The music is in 4/4 time. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

Haste . . . with songs to hail . its . irth, . . . Haste . . . with songs . , . to

Haste with songs, Haste with songs, Haste with songs to hail its birth, Haste with songs, Haste with songs,

This system contains the next two staves of music. The top staff continues the melody from the first system. The bottom staff provides harmonic support. The lyrics continue, with some words like 'irth' and 'to' appearing to be cut off or abbreviated at the end of the line.

GREETING TO SPRING. (Continued.)

hail its birth.

Echo. *pp*

Haste with songs to hail its birth. Hark! the hunt-er's horn is sound-ing! Hark! the hunt-er's horn is sound-ing,

The musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It begins with a half note G4, followed by a quarter rest, then a half note A4, and a quarter rest. The middle staff is also a treble clef with a key signature of one sharp. It contains a melody of eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp, featuring a simple accompaniment of half notes.

Hap - py sea - son, rich thy

Echo.*

Fine.

O'er the dis - tant hills re - bound - ing, O'er the dis - tant hills re - bound - ing.

The musical score continues with three staves. The top staff is a treble clef with a key signature of one sharp. It features a melody of eighth and sixteenth notes. The middle staff is also a treble clef with a key signature of one sharp, containing a melody of eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp, featuring a simple accompaniment of half notes.

• Let the echo be sung by two voices in another room.

GREETING TO SPRING. (Concluded.)

145

treasure, Thou to us dost kindly bring, Can we dream of aught but pleasure, While we greet thee,

gentle Spring? We greet thee, gentle, gentle Spring! We greet thee, gentle Spring!*

* After singing this through, commence at the beginning and end at the word "Fine"

VIOLETS, BLUE VIOLETS.

Allegretto.

ARRANGED FROM BODWELL.

p

1. Vi - o - lets, vi - o - lets, beau - ti - ful blue vi - o - lets, La - den with per - fume and drip - ping all with dew;

p

2. Vi - o - lets, vi - o - lets, beau - ti - ful blue vi - o - lets, La - den with per - fume and drip - ping all with dew;

p

Fine.

From dell and from din - gle, by rills and by riv - u - lets, La - dy, at sun - rise I sought them for you *Fine.*

Fine.

From dell and from din - gle, by rills and by riv - u - lets, La - dy, at sun - rise I sought them for you. *Fine.*

Fine.

From dell and from din - gle, by rills and by riv - u - lets, La - dy, at sun - rise I sought them for you. *Fine.*

VIOLETS, BLUE VIOLETS. (Concluded.)

147

p

En closed in a clus - ter of green leaves, I found them Hi - ding their heads from the gaze of the day,
Slight not, ah, slight not the shy lit - tle flow - er. It seeks not to vie with the gay gar - den rose,

D. C.

Be - trayed by the sweets they them-selves shed a - round them, I culled the coy blos - soms and bore them a - way.
Though hum - ble the in - cense it brings to your bow - er, If its life be a short one 'tis sweet to its close.

D. C.

HARK! HARK! WE COME WITH SONG.

E. TOWNER ROOPE.

Allegretto

Hark! hark! we come with song Up - on the free air fling - ing, While moun - tain e - chos deep and strong Re - spon - sive

Hark! hark! we come with song Up - on the free air fling - ing, While moun - tain e - chos deep and strong Re - spon -

Fine.

strains are ring - ing, Re - spon - sive strains are ring - ing. List! list! old O - cean dim, His might - y lips un - seal - ing, Sends

- - - sive strains are ringing, Re - spon - sive strains are ring - ing. List! list! old O - cean dim, His might - y lips un - seal - ing, Sends

HARK! HARK! WE COME WITH SONG. (Continued.)

149

out a cho-rus to the hymn That far and wide is peal - ing. Hark! hark! our joy - ous song the rap - tured soul is

fill - ing; It tells a gay and hap - py throng, Whose wak-en'd hopes are thrill - ing; It links us to the past, . . .

HARK! HARK! WE COME WITH SONG. (Concluded.)

D. C.

And o'er the fu - ture ev - - er Its pleas - ing mem - o - ry is cast, For ev - er and for ev - er.

The musical score consists of three staves. The top staff is a single melodic line in G major (one sharp) and 2/4 time. The bottom two staves are a piano accompaniment, with the left hand playing a steady eighth-note bass line and the right hand playing chords and moving lines. The piece concludes with a double bar line.

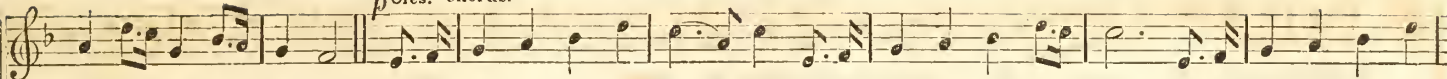
NOW THE WIND IS BLOWING FRESH AND FAIR.

Andante.
2d Voice.FROM "CINDERELLA," BY BARNETT.
1st Voice.

1. Now the wind is blow-ing fresh and fair, Our hearts with joy are swell-ing, For with home and all who love us there Our
2. Soon shall hand to hand be warm-ly press'd, And heart to heart be beat-ing, And the rov-er's home be dou-bly blest With

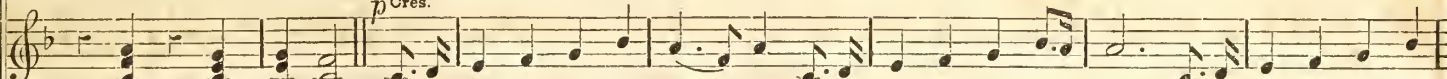
The musical score is for a duet. The top staff is for the 1st Voice (Soprano or Alto) and the bottom staff is for the 2d Voice (Tenor or Bass). The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Andante'. The score includes two verses of lyrics. The piano accompaniment is shown on the bottom two staves, with the left hand playing a simple harmonic accompaniment and the right hand playing chords. The piece ends with a double bar line.

p Cres. Chorus.



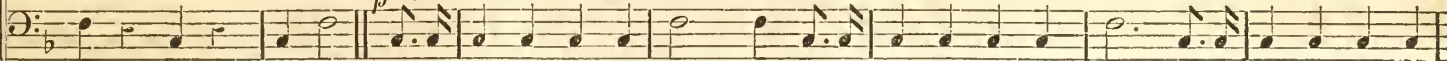
thoughts are fond-ly dwelling. 1. Dis-tant hills now rise be - fore us, Hear ye not the break-ers roar, Like a joy - ous cho - rus
love's own ten - der greeting.

p Cres.



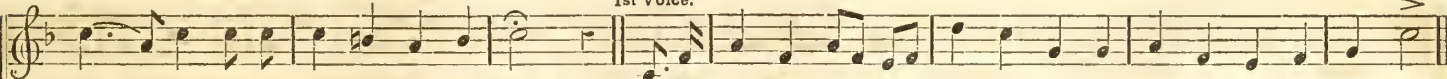
2. Then shall eyes be fond-ly tell - ing More than words can e'er re - veal, And the rea - dy tear be

p Cres.




Ritard.

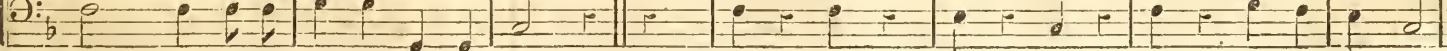
1st Voice.



sound - ing, From our own, our wel-come shore? Long and wea - ry too hath been our flight a - cross the track-less o - cean,
Soon as past the tem - pest's fear - ful sway, We for-get the rud - er mo - tion,



swell - ing, To show how much we feel.



NOW THE WIND IS BLOWING FRESH AND FAIR. (Concluded.)

Chorus.

But with love and joy's e - mo - - tion, Hope hath filled our hearts to - night. Hark! Yes, it is the voice of
And our hearts are like the o - - cean, When the storm hath passed a - wav. Joy! Yes, we touch the shore of

But with love and joy's e - mo - - tion, Hope hath filled our hearts to - night. Hark! the sound! now a gain! It is the voice of
And our hearts are like the o - - cean, When the storm hath passed a - way. Shout for joy! furl the sail! We touch the shore of

Ritard.

home! Joy! hark! Come home, ye wand - 'rers, come, A - gain, come home, ye wand - 'rers, come!
home! Home! home! O blest is our re - turn, And sweet our wel - come, wel - come home!

home! Breathing joy, now it comes, Come home, ye wand - 'rers, come, A - gain come home, ye wand - 'rers, come!
home! Welcome home, welcome home! O blest is our re - turn, And sweet our wel - come, wel - come home!

THE LINDEN TREE.

153

ARRANGED FROM CARL LOWVE.

Andantino.



1. { Oh, Lin - den tree, how sweet art thou When bees are o'er thee fly - ing, } Oh, Lin - den tree, in val - ley green, With
Soft zeph - yrs whis - pring thro' thy bough, And leaf - lets soft re - ply - ing. }

2. { Oh, tree of love! Oh, Lin - den tree! Why fade thy blooming bow - ers? } The birds all love the Lin - den tree, And
Is it to teach joy, life and love Fade as the Lin - den flow - ers? }



boughs all blos - som lad - en, How ma - ny sighs, how ma - ny vows, Thou hear'st from lad and maid - en.
blossom la - den,

sweet - ly there at ev - en there at ev - en The heart that knows the source of joy May raise it - self to hea - ver

Moderato.

Oh, har - mo - ny, my heart's de - light, My joy and so - lace day and night, Thee have I chos - en

On, har - mo - ny, my heart's de - light, My joy and so - lace day and night, Thee have I chos - en

The first system consists of three staves. The top two staves are in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The lyrics are written below the staves.

for my own, And thou shalt be my love a - lone; All sor - rows I be - hind me fling, And

for my own, And thou shalt be my love a - lone; All sor - rows I be - - hind me fling, And

The second system also consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The lyrics are written below the staves. There are dynamic markings *pp* (pianissimo) above the staves.

raise my heart and voice to sing; And Mu - sic thou shalt ev - er be A

raise my heart and voice to sing; And Mu - sic thou shalt ev - er be A

rich in - her - it - ance to me, A rich in - her - - - it - - ance to me.

rich in - her - it - ance to me, A rich in - her - - - it - - ance to me.

Repeat with La.
Ad Lib.

And mu - sic thou shalt ev - er be A rich in - her - it - ance to me.

2. Let those contemn who prize thee not,	And when distress or care assail,	All sorrows I behind me fling,	For Music thou wilt ever be
I leave them to their tireless lot,	If then my solace ne'er should fail,	And raise my heart and voice to sing,	A rich inheritance to me.

Moderato.

G. F. R.

1. Would ye learn the brav-est thing That man can e-ver do? Would ye be an un-crowned king, Ab-so-lute and
 2. Few have learned to speak this word, When it should be spok-en; Re-so-lu-tion is de-ferred, Vows to vir-tue

3. Learn to speak this lit-tle word In its pro-per place, Let no tim-id doubt be heard Clothed with scep-tic
 4. Ah! how ma-n-y thorns we wreathe, To twine our brows a-round, By not know-ing when to breathe This im-por-tant

true? Would ye seek to em-u-late All we learn in sto-ry, Of the mor-al, just, and great, Rich in re-al
 broken; More of cour-age is re-quired This one word to say, Than to stand where shots are fired, In the bat-tle

grace; Let thy lips with-out dis-guise Bold-ly pour it out, Though a thou-sand dul-cet lies Keep ho-ver-ing a
 sound; Many a breast has rued the day When it reck-oned less, Of fruits up-on the mor-al 'Nay,' Than flowers up-on the

glory? Would you lose much bit - ter care In your lot be - low? Brave-ly speak out when and where 'Tis right to an - swer "No."
 fray; Use it fit - ly and ye'll see Many a lot be - low, May be schooled and no - bly ruled By power to ut - ter "No."

bout; For, be sure our hearts would lose Fu - ture years of woe, If our cour-age would re - fuse The pre - sent hour with "No."
 "Yes;" Many a sad re - pent - ant thought Turns to 'long a - go,' When a luck-less fate was wrought, By want of say - ing "No."

Andantino. Dolce.

THOSE EVENING BELLS

E. T. Root.

1. Those eve-ning bells, those eve-ning bells, How many a tale their mu-sic tells Of youth and home, and that sweet time, When last I

THOSE EVENING BELLS. (Concluded.)

heard these sooth-ing chimes; Those joy - ous hours are past a - way, And many a heart that then was gay With-in the

The first system of the musical score for 'Those Evening Bells'. It consists of a treble and a bass staff, both in G major (one sharp). The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. A piano (*p*) dynamic marking is present in the fourth measure of the treble staff. The lyrics are written below the staves.

tomb now dark - ly dwells, And hears no more those eve - ning bells; And so 'twill be when I am gone, The tune - ful

The second system of the musical score. It continues the melody and accompaniment from the first system. The treble staff has a fermata over the final note of the first measure. The lyrics continue below the staves.

peal will still ring on, While oth - er bards shall walk these dells, And sing your praise, sweet eve - ning bells.

The third and final system of the musical score. It concludes the piece with a final chord in the treble staff. The lyrics conclude with 'sweet eve - ning bells.' The staves end with a double bar line.

Moderata

G. F. R.

f

1. Oh! mer-ry goes the time When the heart is young, There is nought too hard to climb When the heart is young; A
 2. But wea-ry go the feet When the heart is old; Time com-eth not so sweet When the heart is old; From

f

3. Oh! sparkling are the skies When the heart is young; There is bliss in beau-ty's eyes When the heart is young; The
 4. But the sun is set-ting fast When the heart is old; And the sky is o-ver-cast When the heart is old; Life's

f

p

spi-rit of de-light Scat-ters ro-ses in its flight, And there's ma-gic in the night, When the heart is young
 all that smiled and shone There is some-thing lost and gone, And our friends are few or none, When the heart is old.

p

gol-den break of day Bring-eth glad-ness in its ray, And eve-ry month is May, When the heart is young
 worn and wea-ry bark Lies toss-ing wild and dark, And the star hath left hope's ark, When the heart is old.

p

* The alternate verses slower and softer.

Allegretto.

pp

1. Young May - bells ring through - out the vale, And sound so sweet and clear; The dance be - gins, ye flow - ers all Come
2. Young May - bells play a spright - ly tune, And all be - gin to dance, While o'er them smiles the gen - tle moon With

pp

3. But Frost has scarce - ly ta - ken flight, When well-known sounds I hear, The May - bells with re - newed de - light Are

with a mer - ry cheer, The flow - ers red and white and blue Mer - ri - ly flock a - round; For - get - me - not, of
her soft sil - very glance; This Mas - ter Frost of - fend - ed sore, He in the vale ap - peared—Young May - bells ring the

p

ring - ing dou - bly clear; Now I no more can stay at home, The May - bells call me, too, The flow - ers to the

p

p *Coda.* *f*

heaven-ly hue, And vio-lets, too, a-bound, Young May-bells ring through-out the vale, And sound so sweet and
dance no more—Gone are the flow-ers seared. Young May-bells play a spright-ly tune, And all be-gin to

dance all roam, Then why should I not go? But Frost has scarce-ly ta-ken flight When well-known sounds I

clear, The dance be-gins, ye flow-ers all Come with a mer-ry cheer, Come, come with a mer-ry cheer.
dance, While o'er them smiles the gen-tle moon With her soft sil-very glance, With her soft sil-very glance.

hear, The May-bells with re-newed de-light Are ring-ing dou-bly clear, Are ring-ing dou-bly clear.

THE FOUNTAIN.

Allegretto.

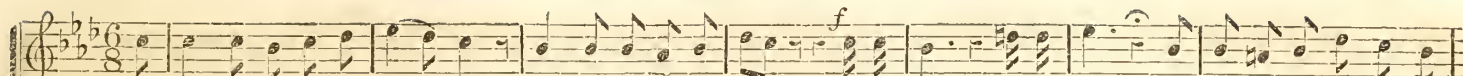
H. T. LINCOLN

1. In - to the sun - shine, Full of the light, Leap - ing and flash - ing From morn till night.
 3. In - to the star - light Rush - ing in spray, Hap - py at mid - night, Hap - py by day.


5. Glad of all wea - thers, Still seem - ing best; Up - ward or down - ward, Mo - tion thy rest.
 7. Cease - less as - pir - ing, Cease - less con - tent, Dark - ness or sun - shine, Thy el - e - ment.

2. In - to the moon - light, Whit - er than snow, Wav - ing so flow - er - like, When the winds blow.
 4. Ev - er in mo - tion, Blithe - some and cheer - y, Still climb - ing hea - ven - ward, Nev - er a - weary.


6. Full of a na - ture No - thing can tame. Changed eve - ry mo - ment, Ev - er the same.
 8. Glo - ri - ous foun - tain! Let my heart be. Fresh, change - ful con - stant, Up - ward like thee.



1. Our life's like dews of the morn - ing! So say ancient wise men. Very well! Very well! The dew-drops are bril-liant and
 2. Our life is like the light va - por! So say ancient wise men. Very well! Very well! The va - por in gai - e - ty



3. Our life is like to a jour - ney! So say ancient wise men. Very well! Very well! In jour-neys we roam for our
 The
 The
 In




shin - - ing, And pleasure's gay lights are en - shri - - ning, Then joy - ful - ly, Then 'oy - ful - ly
 danc - - es, And flies by the wind's fickle chan - - ces, Thus air - i - ly, Thus air - - ly



plea - - sure, And win what is worth more than trea - - sure. Then joy - ful - ly, Then joy - ful - ly
 dew-drops are brilliant and shin - ing, And pleasure's gay lights are en - shrin - ing,
 va - por in gai - e - ty danc - es, And flies by the wind's fickle chanc - es,



jour-neys we roam for our plea - sure, And win what is worth more than trea - sure,

THE COMPARISON. (Concluded.)

Ritard.

mu - - sic should swell, mu - - sic should swell, mu - - sic should swell.
 plea - - sure should swell, plea - - sure should swell, plea - - sure should swell.

Ritard.

mu - - sic should swell, mu - - sic should swell, mu - - sic should swell.

The musical score consists of three systems. The first system has a treble staff with a key signature of two flats and a common time signature. It contains three measures of music, each with a vocal line and a piano accompaniment line. The second system is similar but includes a 'Ritard.' marking above the staff. The third system also includes a 'Ritard.' marking and features a crescendo hairpin at the end of the vocal line.

SADLY NOW.

ARRANGED FROM DONIZETTI.

Andante.

1. Sad - ly now we breathe our cho - rus, Lend the harp to sor-row's hand, Let it sigh in mourn-ful
 2. Hence we go to ear - nest du - ties— Pa - tient be our toil and zeal, Cheer-ful ev - er 'mid life's

3. Oft shall mem' - ries of our child - hood, Dart like sun - beams on our way, Re - a - wa - ken with the

The musical score is in 3/4 time with a key signature of two flats. It features three systems of music. The first system includes two vocal lines and a piano accompaniment line. The second system continues the vocal lines and piano accompaniment. The third system includes a piano accompaniment line. The score is marked 'Andante' and 'ARRANGED FROM DONIZETTI.'.

measure, O'er the break - ing of our band. Now with - in our heart-strings qui - ver, Burn-ing drops our cheeks, our
 turmoil, Trusting hea - ven with our weal; And when years and cares have shad - ed Brows which now are lit, are

ech-oes Of our life's bright ear - ly day; And we'll trust, tho' wide we sev - er, Yet to blend our songs, our

f p *f p* *f p*

cheeks be - dew, Darkening fears their shadows min - gle, While we weep our fond a - dieu, our fond a - dieu.
 lit with joy, Still our love shall live in fresh - ness, Stain-less kept from earth's al-loy, from earth's al - loy.

songs of love, Gathering where love's pur - est foun - tain, Gush - es from the throne, the throne a - bove.

Ad lib.

Allegro Moderato.

ARRANGED FROM DONIZETTI.

1. I come, I come, and joy-ous - ly danc-ing Are the spir - its of earth to wel-come my

2. I come, I come, and balm I am bring-ing To the sad wound - ed heart, neg - lect - ed and

The first system of the musical score for 'I Come, I Come'. It features two vocal staves (treble and bass clef) and a piano accompaniment staff (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro Moderato'. The first vocal line (treble clef) has the lyrics '1. I come, I come, and joy-ous - ly danc-ing Are the spir - its of earth to wel-come my'. The second vocal line (bass clef) has the lyrics '2. I come, I come, and balm I am bring-ing To the sad wound - ed heart, neg - lect - ed and'. The piano accompaniment consists of chords and single notes in the left hand.

birth; Tho' the flow-ers are hid - den, the sun-beams are glanc-ing, And the whole world re - e - chos with

lone; I have pow-er to ban - ish the gloom that is cling-ing To the sad-den'd re - membrance of

The second system of the musical score. It continues the vocal lines and piano accompaniment. The first vocal line (treble clef) has the lyrics 'birth; Tho' the flow-ers are hid - den, the sun-beams are glanc-ing, And the whole world re - e - chos with'. The second vocal line (bass clef) has the lyrics 'lone; I have pow-er to ban - ish the gloom that is cling-ing To the sad-den'd re - membrance of'. The piano accompaniment continues with chords and single notes.

glad-ness and mirth. *f* I come not in beau-ty, I bring ye no blos-som, Ye hear not the sound of the
 days that are gone. *f* I come, and a spell of bright-ness and beau-ty I cast o'er the poor-est, the

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains the melody with lyrics underneath. The middle staff is also a treble clef, continuing the melody. The bottom staff is a bass clef, providing a harmonic accompaniment with chords and single notes. Dynamics include a forte (*f*) marking at the beginning of the second line.

wild-bird's sweet strain, *p* But ere long the sweet buds that sleep in earth's bosom, And the song-bird, gay tru-ant, shall re-turn once a-
 low-li - est home; *p* I wak-en new thoughts of love and of du - ty, Dreams bet-ter and ho-li-er for the year that's to

The second system of the musical score continues the composition. It also consists of three staves. The top staff continues the melody with lyrics. The middle staff continues the melody. The bottom staff continues the harmonic accompaniment. Dynamics include a piano (*p*) marking at the beginning of the second line.

I COME, I COME. (Concluded.)

gain. Then welcome, thrice welcome, thou hap - py New Year, Tho' thou bringest no flow - ers we bid thee good cheer;

come. Then welcome, thrice welcome, thou hap - py New Year, Tho' thou bringest no flow - ers we bid thee good cheer;

The first system of the musical score consists of three staves. The top two staves are treble clef, and the bottom staff is bass clef. The music is in 4/4 time. The first staff begins with a forte (f) dynamic. The lyrics are written below the first two staves. The bottom staff features a complex accompaniment with many beamed sixteenth notes.

Cres. Thou com - est right glad - ly, with mirth and with song, And earth wakes to hail thee in one joy - ous throng.

Cres. Thou com - est right glad - ly, with mirth and with song, And earth wakes to hail thee in one joy - ous throng.

The second system of the musical score also consists of three staves. The top two staves are treble clef, and the bottom staff is bass clef. The music continues from the first system. The first staff begins with a crescendo (Cres.) marking, followed by a forte (f) dynamic. The lyrics are written below the first two staves. The bottom staff continues the complex accompaniment with beamed sixteenth notes.

SONG OF MEETING.

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H. T. LINCOLN.

Allegretto.




1. Once a - gain, friends, we meet in our hap-py land to - gether, For - got - ten the sor - rows it caused us to sev - er, For when
2. The dew leaves the flow'r at the dawn of the day, The first sun-beams bear it to heav - en a - way, But when



3. Thus when we are part - ed, kind mem - o - ry calls Our hearts to the days we have passed in these halls; For though
4. Each eye beam-eth glad - ly, each dear - ly loved tone Bringeth thoughts of the plea - sures, the hap - pi - ness gone; As in




clouds have passed by our spir - its are light - est, As stars in the dark skies al - ways shine out the bright - est.
eve casts its shadow o'er moun-tain and plain, Back to the lone flow'r comes the dew - drop a - gain.



we are hap - py we dream of new bliss, And what can be bright - er than a meet - ing like this?
times that are van - ished, wake a joy-breathing strain, The friends who were part - ed have met once a - gain.



Andante. *Espressivo.*

1ST VERSE. Chant we now a mournful an - them, Now a part - ing song we bring; Blend once more our youthful voi - ces, While a

3D VERSE. Sis - ters, we have walked to - geth - er, 'Neath the skies of sun - ny years; In the dim and mys - tic fu - ture, Lies there

dirge - like strain we sing. Tears are from our eye-lids fall - ing, Wild-ly throbs each saddened heart! Sis - ters, from these scenes we're

not a vale of tears? Yet the star of Faith will guide us, O'er our spi - rits cast a spell.
See page 172 for closing cadence for 3d verse.

Dim. Ritard. Solo. *p* Cres.

go - - - ing; Sis - ters, we are doomed to part. 2d v. Soft - ly swell the num - bers, Gent - ly they float; Grief

Dim. Ritard. Chorus. *p*

2D VERSE. Soft-ly swell the plain tive num-bers, Gently on the breeze they float; Grief is waking

f *p*

from its slum - bers, Wake - ing each note. Gone are now fair child - hood's hours,

from its slumbers, from its slumbers, Breathing from each trembling note, each trembling note; Softly swell the plaintive numbers, Gently on the breeze they float:

CHANT WE NOW. (Continued.)

With the laugh - ing lip and brow ; From our path have fled the flow - ers, Wo - man's lot is

Grief is wak - ing from its slum - bers, Breath - ing from each trem - bling note ; From our path have fled the flow - ers, Wo - man's lot is

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. It contains the vocal melody with lyrics. The middle staff is also in treble clef with the same key signature and time signature, providing a harmonic accompaniment. The bottom staff is in bass clef with the same key signature and time signature, providing a bass line. Dynamics include 'Cres.' (Crescendo) above the first and fifth measures of the top staff.

Ending for the third verse.

on us now ; From our path have fled the flow - ers, Wo - man's lot is on us now. Lead us to a fair - er ha - - ven,

on us now ; From our path have fled the flow - ers, Wo - man's lot is on us now. Lead us to a fair - er ha - - ven,

The second system of the musical score also consists of three staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. It contains the vocal melody with lyrics. The middle staff is also in treble clef with the same key signature and time signature, providing a harmonic accompaniment. The bottom staff is in bass clef with the same key signature and time signature, providing a bass line. Dynamics include 'p' (piano) and 'Cres.' (Crescendo) above the first measure of the top staff, and 'Ritard.' (Ritardando) above the fifth measure of the top staff. The system concludes with a double bar line and a key signature change to one flat (Bb) and a time signature change to 3/4, indicated by a 'Solo.' marking.

Ritard. *p* *m* *f*

ne - ver more to breathe fare - well, nev-er more, nev-er more, nev-er more, - -

ne - ver more to breathe fare - well, Nev-er more to breathe fare - well, to breathe fare - well, to breathe fare -

p *m* *f* *ff* *Ritard.*

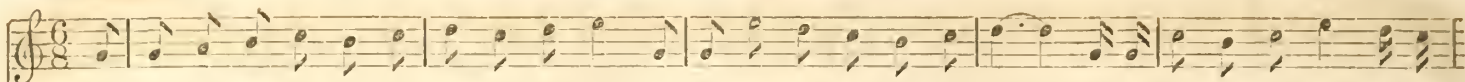
- - nev-er more, nev-er more, nev-er more to breathe fare - - well.

- - well, to breathe farewell, to breathe farewell, to breathe farewell, to breathe fare - - well.

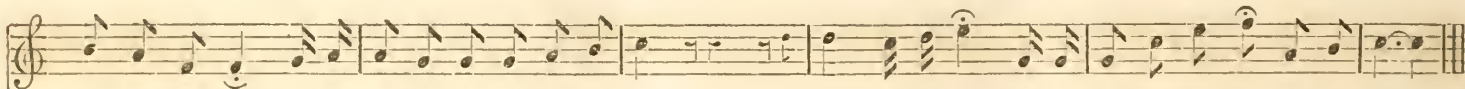
Ritard.

Allegretto.

ENGLISH.



1. I've roamed o-ver moun-tain, I've crossed o-ver flood, I've tra-versed the wave-roll-ing sand; Tho' the fields were as green, and the
 2. The right hand of friend-ship how oft have I grasped, And bright eyes have smiled and looked bland; Yet hap-pi-er far were the
 3. Then hail, dear Co-lum-bia, the land that we love, Where flourish-es Lib-er-ty's tree; 'Tis the birth-place of Freedom, our



moon shone as bright, Yet it was not my own na-tive land!
 hours I passed In the West, in my own na-tive land!
 own na-tive home, 'Tis the land, 'tis the land of the free!

No, no, no, no! Oh! it was not my own na-tive land!
 My own na-tive land! Far, far in my own na-tive land!
 Yes, yes, yes, yes! 'tis the land of the free! of the free!

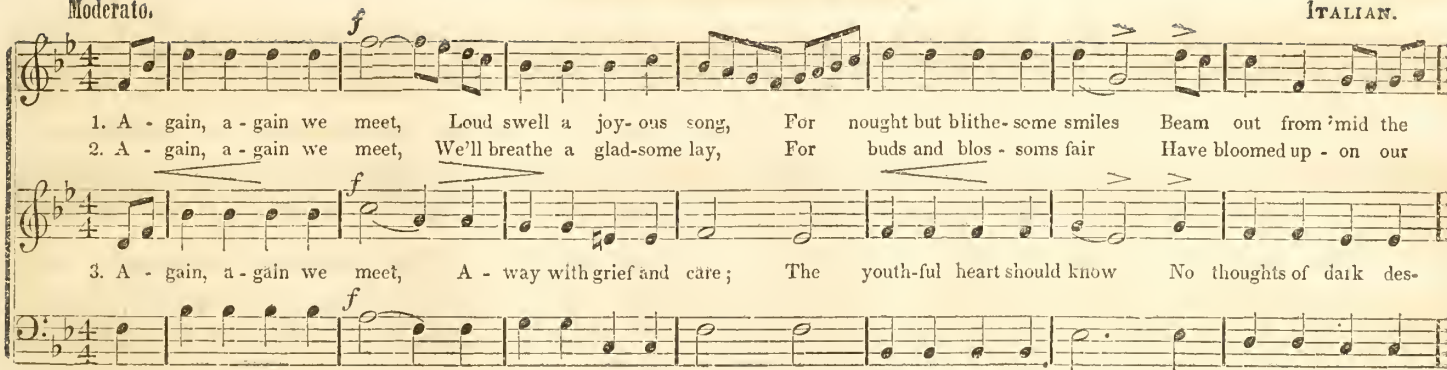


AGAIN, AGAIN WE MEET.

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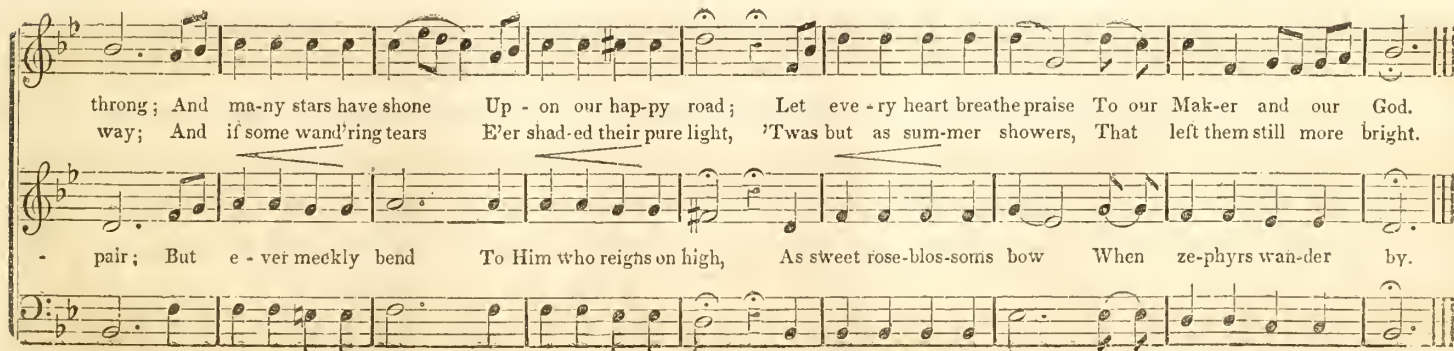
Moderato.

ITALIAN.



1. A - gain, a - gain we meet, Loud swell a joy-ous song, For nought but blithe-some smiles Beam out from 'mid the
 2. A - gain, a - gain we meet, We'll breathe a glad-some lay, For buds and blos - soms fair Have bloomed up - on our

3. A - gain, a - gain we meet, A - way with grief and care; The youth-ful heart should know No thoughts of dark des-



throng; And ma-ny stars have shone Up - on our hap-py road; Let eve - ry heart breathe praise To our Mak-er and our God.
 way; And if some wand'ring tears E'er shad-ed their pure light, 'Twas but as sum-mer showers, That left them still more bright.

- pair; But e - ver meekly bend To Him who reigns on high, As sweet rose-blos-soms bow When ze-phyrs wan-der by.

OUT ON THE AIR.

H. T. L.

Allegretto.

1. Out on the air let the clear notes be ring - ing, That wake from their slum - bers the e - choes of

2. Sweet spi - rit of mu - sic, thy in - flu - ence on - ly Can add to the bright-ness that round us is

night; The moon hath come forth in the a - zure sky, bring - ing A thou - sand proud plan - ets trans - cend - ent - ly

cast; Thou hast power to com - fort the sad and the lone - ly, Bring hope for the fu - ture, glad dreams of the

p

bright. Let eve - ry young heart feel the right spir - it's pow - er, Ban - ish vis - ions of sor - row and sha - dows of

p

past. Then join in the cho - rus, youth's mo - ments we'll cher - ish, Not a cloud shall o'er - sha - dow the light of its

p

Cres.

care; Bend on - ly to joy at this gay fes - tive hour, And wel - come dreams ra - diant as the hea - vens are fair.

Cres.

skies; And mem - 'ry shall soothe when its joys fade and per - ish, As a rose leaves a fra - grance be - hind when it dies.

Cres.

Allegretto.

WILLIAM MASON.

1. Glad notes of joy are ring - ing, And all is bright and fair, The flow - er - breath comes wing - ing Up -
 2. Our life is in its morn - ing, And bright our path - way seems, And sure the fu - ture dawn - ing Will

on the sum - mer air, All Na - ture in her glad - ness Puts on her bright ar - ray. Oh,
 re - al - ize our dreams; And though these halls we're leav - ing, Our haunts from child - hood's day, A -

f 2d time *p*

let no note of sad - ness be heard this fes - tal day. Come, come, come, .

way with use - less griev - ing, Let hearts be light and free. Come, come, come, come, come, come,

come, come, come, . . .

Coda after the last verse.

Come, come, come, come, Our hearts are light and free. Come, come, come, Our hearts are light and free.

Come, come, come, come, Our hearts are light and free. Come, come, come, Our hearts are light and free.

Adagio.

1. Sad as the mu - sic low and dim, That comes from the sea - shell lone, Swell the part - ing note of a

2. Soft as the lay the wood - bird sings, When the light of day is gone, And eve hath veiled all

The first system of the musical score is written for three staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a time signature of 4/4. The middle staff is in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is marked 'Adagio'. The lyrics are printed below the staves, with the first line of lyrics corresponding to the first staff and the second line of lyrics corresponding to the second staff.

fune - ral hymn, For the spir - it ev - er gone. Fa - ther! thou a soul hast ta - ken,

earth - ly things, Be our re - quiem for the dead. Fa - ther! thou most kind, most ho - ly!

The second system of the musical score continues the composition. It also consists of three staves in the same key signature and time signature. The music is marked with a 'p' (piano) dynamic. The lyrics are printed below the staves, with the first line of lyrics corresponding to the first staff and the second line of lyrics corresponding to the second staff. The system concludes with a double bar line.

Left our hearts dark and for - sa - ken; One more earth - ly course is run; God of love, thy will be done!

Bend me to thee, meek - ly, low - ly; Thou hast called a cher - ished one, God of love, thy will be done!

SOFT MUSIC IS FALLING.

G. F. R.

Andante legato.

1. Soft mu - sic is fall - ing All sad on the ear, While dark clouds of sor - row Are hov - er - ing
 2. Oh! voice of a spir - it, What mys - ti - cal power Hath made thy strange mu - sic the sport of Time's

3. That same strain is cheer - ing, And sweet is the lay, While the sad voice of part - ing Is fad - ing a -

SOFT MUSIC IS FALLING.

Cres. *Dim.*

near; So mourn - ful its num - bers, So dirge-like its strain, Each heart is la - ment-ing Its com-ing a -
 hour. To - day it re - pos - eth In ho - li - est rest: To - mor - row stern sor - row Is fill - ing each

Cres. *Dim.*

way. 'Tis the voice of a spi - rit From Hea - ven's bright shore, Where sigh-ings and part-ings For aye shall be

Cres. *Dim.*

p

gain. 'Tis the sad hour of part-ing, It whis-pers of fears, Of gen - tle hearts bow-ing In sor - row and tears.
 breast. Ah! the sad hour of part-ing Now mur-murs the song, While ech - o re - sponds us, The loved ones have gone.

p

o'er. 'Tis the glad hour of meet-ing, And hope fills each heart, While an - gels are chant-ing— No more shall we part.

p

LISTEN! SOFTLY PEALING.

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Moderato.

ARRANGED FROM PROCH.

p *Dim.* *Cres.*

1. List - en! soft - ly, soft - ly peal - ing Out up - on the mid - night air, Like to fai - ry mu - sic
 2. 'Tis the old Year moan - ing sad - ly That no mor - tal weeps its death, But all Na - ture wel - comes

p *Dim.* *Cres.*

3. List! the voice hath ceased that loud - ly Mourned the hours for ev - er past, And sounds of tri - umph

Dim. *Fine.* *p*

steal - ing From the bend - ing blos - soms fair, Comes a voice in grief; 'tis sigh - ing A
 glad - ly The hour it yields its breath, And the gay New Year rings loud - ly With the

Dim. *Fine.* *p*

on - ly Are - borne up - on the blast; Yet we'll give one thought of sor - row As soft

LISTEN! SOFTLY PEALING. (Concluded.)

Cres. D. C.

re - quiem sad and low, But an - o - ther voice re - ply - ing Seems to mock its bit - ter woe.
crown up - on its brow, That the old Year wore so proud - ly A short twelve months a - go.

Cres. D. C.

tolls the mid - night bell, Then glad - ly hail the mor - row, While the old Year sighs fare - well.

D. C.

STRIKE THE SILVER STRINGS.

Moderato.

BLOCKLEY.

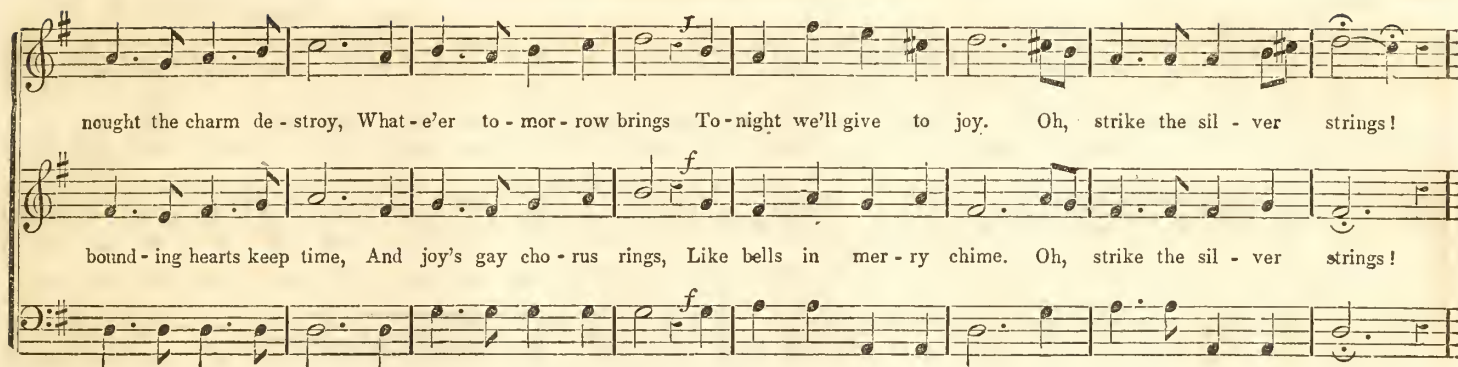
mf Cres. Dim.

1. Oh, strike the sil - ver strings, Let mu - sic breathe a - round, While fanned by fai - ry wings, Sweet ros - es scent the ground; Let

mf Cres. Dim

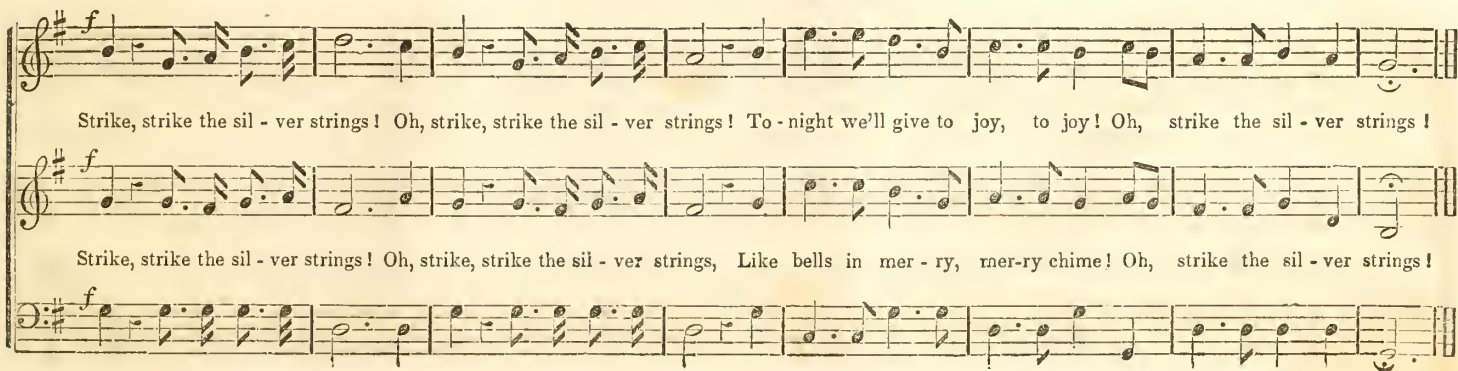
2. We'll sing the mer - ry lay We sang in ear - lier hours, When all a - round was gay In yon - der bloom - ing bowers. While

mf Cres. Dim



nought the charm de - stroy, What - e'er to - mor - row brings To - night we'll give to joy. Oh, strike the sil - ver strings!

bound - ing hearts keep time, And joy's gay cho - rus rings, Like bells in mer - ry chime. Oh, strike the sil - ver strings!

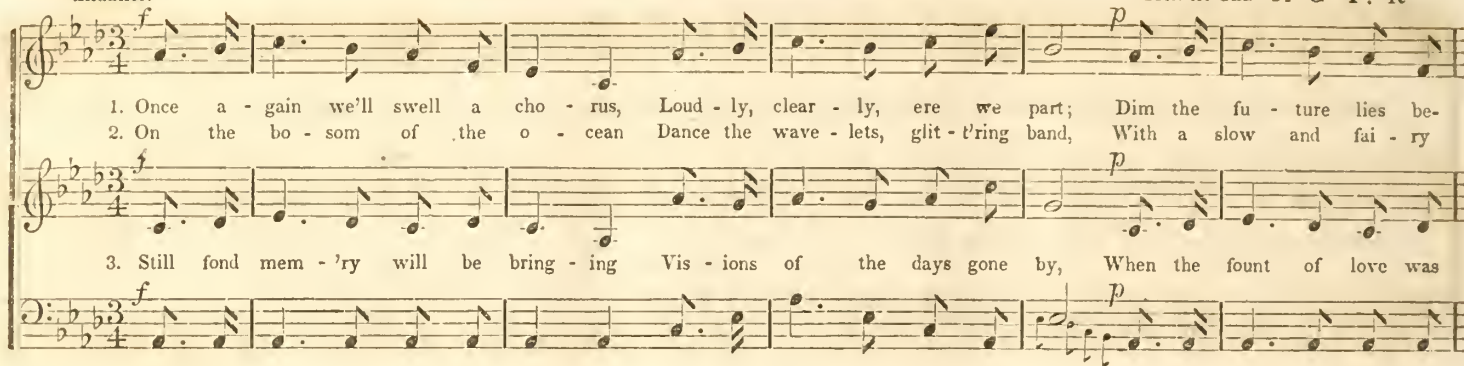


Strike, strike the sil - ver strings! Oh, strike, strike the sil - ver strings! To - night we'll give to joy, to joy! Oh, strike the sil - ver strings!

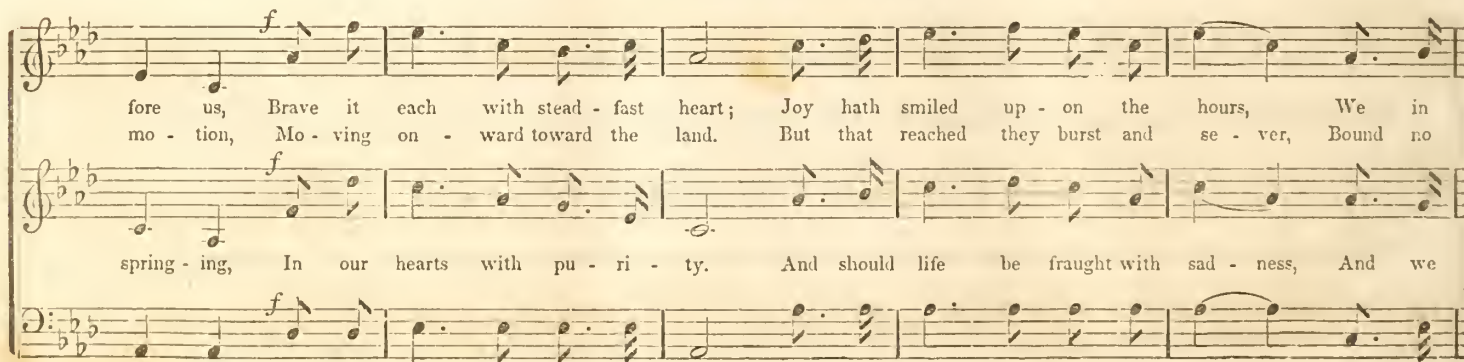
Strike, strike the sil - ver strings! Oh, strike, strike the sil - ver strings, Like bells in mer - ry, mer-ry chime! Oh, strike the sil - ver strings!

Andante.

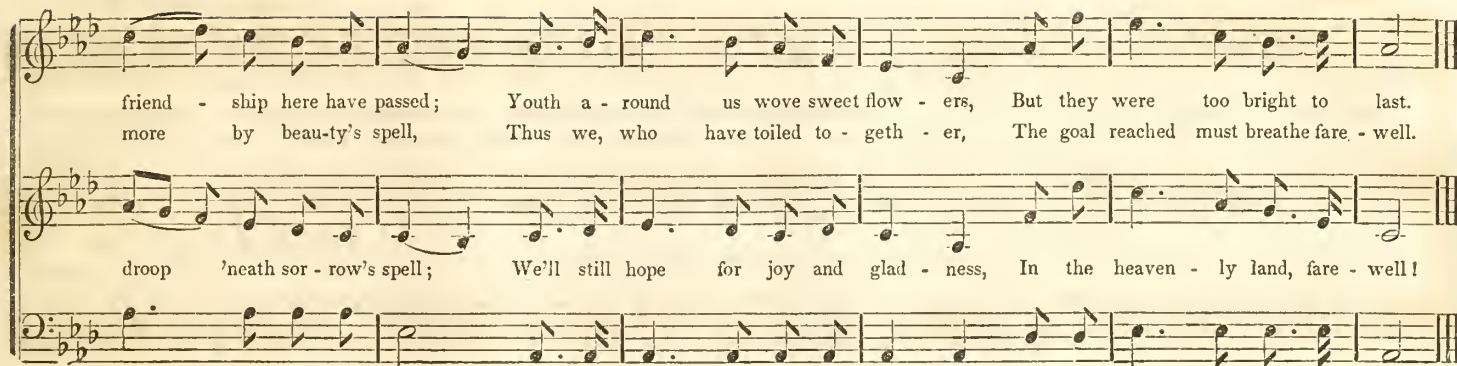
ARRANGED BY G. F. R.



1. Once a - gain we'll swell a cho - rus, Loud - ly, clear - ly, ere we part; Dim the fu - ture lies be -
 2. On the bo - som of the o - cean Dance the wave - lets, glit - t'ring band, With a slow and fai - ry
 3. Still fond mem - 'ry will be bring - ing Vis - ions of the days gone by, When the fount of love was



fore us, Brave it each with stead - fast heart; Joy hath smiled up - on the hours, We in
 mo - tion, Mo - ving on - ward toward the land. But that reached they burst and se - ver, Bound no
 spring - ing, In our hearts with pu - ri - ty. And should life be fraught with sad - ness, And we



friend - ship here have passed; Youth a - round us wove sweet flow - ers, But they were too bright to last.
 more by beau-ty's spell, Thus we, who have toiled to - geth - er, The goal reached must breathe fare - well.

droop 'neath sor - row's spell; We'll still hope for joy and glad - ness, In the heaven - ly land, fare - well!

ADIEU TO A TEACHER.

(To be sung to the music of "Once Again.")

1.

Though thou leav'st us, still we'll bless thee,
 Grateful for thy kindly care;
 Through the scenes where God may call thee,
 Take our earnest, fervent prayer.
 All thy counsels shall be dwelling
 Deep within each youthful heart,
 Though thy voice no more may utter
 Words of love with gentle art

2.

Up the rugged hill of Science
 Thou hast led us kindly on,
 Toward the temple where for ages
 Wisdom's star has brightly shone.
 Though thou leav'st us, still we'll bless thee,
 Grateful for thy kindly care;
 Through the scenes where God may call thee
 Take our earnest, fervent prayer

BRING FLOWERS.

Allegretto.

ARRANGED BY G. F. R.

1. Bring flow - ers from the hill-side, Pale lil - ies from the stream, White - robed and fragrant blossoms, Pure as a maiden's dream;
 2. Seek in the sha-dy wood-land, For the vio - let's blue-eyed throng; Pluck the hea - ther bells that soft - ly Chime a sweet and fai - ry song;

3. Bring dain - ty lit - tle butter-cups, All scat - tered o'er the green, Like threads of gold, bright flashing In the rich robe of a queen.

Bring dai - sies from the meadow, From the gar - den tu-lips gay, And wreathe them all to - ge - ther, To crown the youthful May.
 And the rose - bud, half-un - fold - ing Its leaves to meet the day,— Earth's stars, Bright gems of Na - ture, Shall crown the gen - tle May.

Seek the per-fumed flow'rets springing, Where the sil - very fountains play We'll wreathe them all to - geth - er, To crown the beau-teous May.

THY EARLY DAYS.

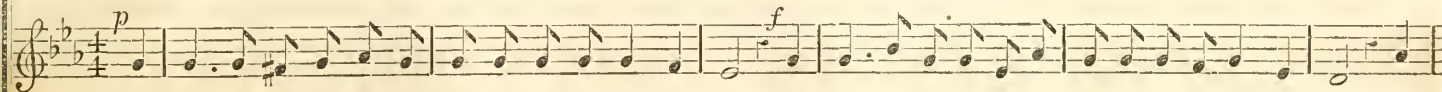
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H. T. LINCOLN.

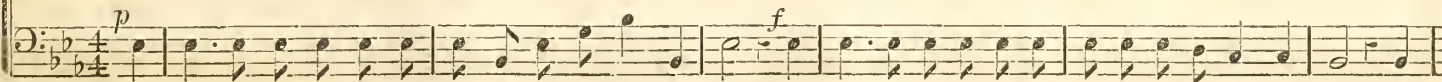
Andantino.



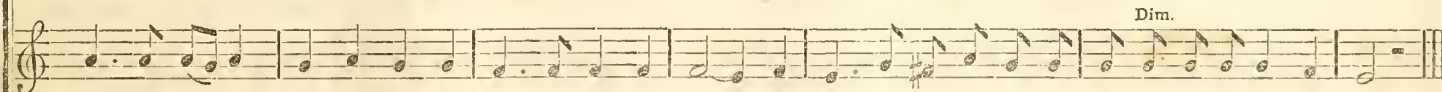
1. Thy ear - ly days will come but once, Oh, bright-eyed, joyful child, Whose laugh is echoing o'er the hills, And in the green-wood wild; Whose



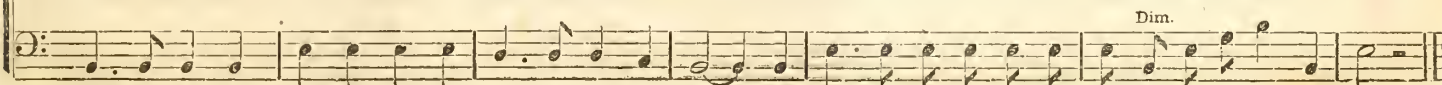
2. Thy ear - ly days will come but once, And swift they'll glide a-way, The rap - id wind, the rolling wave, Are not more swift than they. Thy



steps are like the summer birds, Scarce press-ing as they pass, The meek and fra-grant vi - o - let, The soft and dew - y grass.

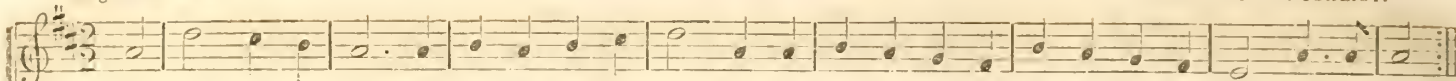


life is like a sum - mer morn, That pass - es all too soon— Ere thou hast seen with watchful eye The com ing of the noon.



THRICE HAIL, HAPPY DAY!

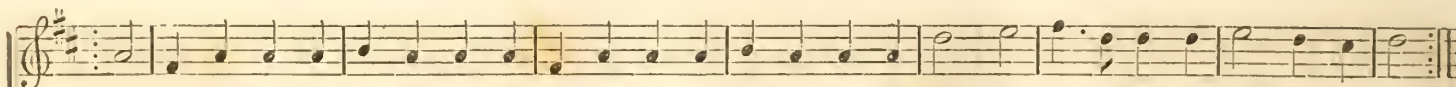
FROM THE "VOCALIST."



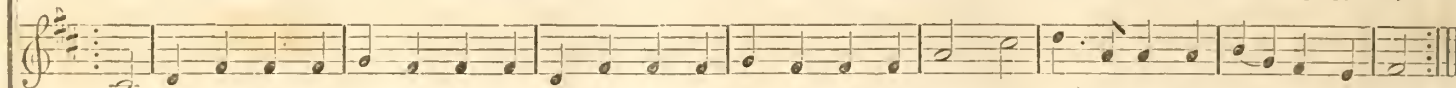
1. Thrice hail, hap - py day, That speak'st our na - tion's glo - ry! A voice with thee Pro-claims "we're free," Thrice hail, hap - py day.
 2. The graves of our fathers, Their lau - rels bright - ly crown them! They fought and died, That we, in pride, Might hail free-dom's day!



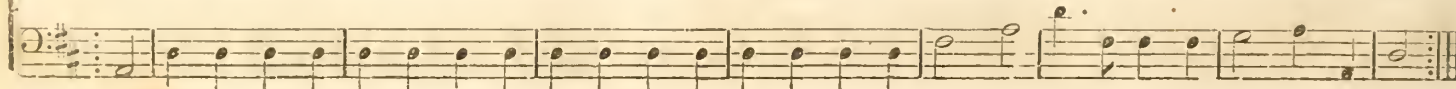
3. Oh, where is the land, In all the wide cre - a - tion, That beams so bright, With free - dom's light, On this hap - py day!



Our hills and plains no more are trod By those who wield op - pres - sion's rod; We know no ty-rant's nod. Hail, hail! hap - py day!
 Then, come, ye sons of freedom's throng, And shout their deeds in joy - ful song: May mem - 'ry cher - ish long This bright hap - py day.



That's ev - er sought, and ev - er lov'd, By all her free - born sons approv'd, And guard - ed from a - bove: Then hail, hap - py day!



HOME, SWEET HOME!

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OLD MELODY.

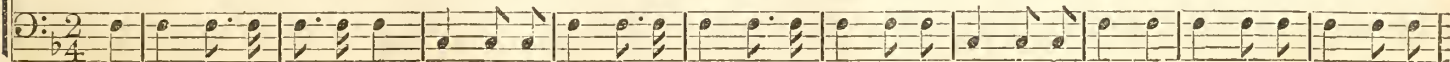
Andante.



1. 'Mid plea-sures and pal - a - ces though we may roam, Be it ev - er so humble, there's no place like home! A charm from the skies seems to



2. An ex - ile from home, splendor daz - zles in vain; Oh, give me my low - ly thatched cottage a - gain. The birds singing gai - ly, that



hallow us there, Which. seek thro' the world, is not met with elsewhere. Home, home, sweet, sweet home! There's no place like home, There's no place, &c.



come at my call—Give me these with the peace of mind dearer than all! Home, home, sweet, sweet home! There's no place like home, There's no place, &c



Moderato.

ARRANGED BY G. F. R.
From an Ancient Mass

All ye na-tions. O sing ye to Je-ho-vah; All ye peo-ple, praise Him in the

high-est, Sing prais-es, Sing prais-es, Sing prais-es to His name; All ye na-tions, O

sing ye to Je - ho - vah! All ye peo - ple, praise Him in the high - est! Sing
 Sing to Je - ho - vah! All ye peo - ple, Praise Him in the high - est! Sing
 Sing to Je - ho - vah, All ye peo - - ple,

After D. C. go to Coda.

prais - es, Sing prais - es, Sing prais - es to His name! Glo - - ry give to God a - bove the
 prais - es, Sing prais - es, Sing prais - es to His name!

REGNA TERRÆ. (Continued.)

heavens, a - bove the heavens! O mag - ni - fy His pow - er! Glo - ry

Glo - - ry

This system contains two staves. The upper staff is a vocal line in G major (one flat) with lyrics. The lower staff is a piano accompaniment consisting of two staves (treble and bass clef) with chords and moving lines.

give to God a - bove the heavens, a - bove the heavens! O mag - ni - fy His

give to God a - bove the heavens, a - bove the heavens! O mag - ni - fy His

This system contains three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The lyrics are repeated across the two vocal staves.

pow - er! All ye na - tions, Sing ye to Je - ho - vah; Re - joice in Him with the voice, the voice of ex - ul -

This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with lyrics: 'pow - er! All ye na - tions, Sing ye to Je - ho - vah; Re - joice in Him with the voice, the voice of ex - ul -'. The bottom staff is a piano accompaniment line, also in G major, with lyrics: 'pow - er! All ye na - tions, Sing ye to Je - ho - vah; Re - joice in Him with the voice, the voice of ex - ul -'.

ta - tion! All ye na - tions, sing ye to Je - ho - vah! Re - joice in Him, Re - joice in Him with the

ta - tion! All ye na - tions, sing ye to Je - ho - vah!

This system contains the next two staves of music. The top staff is a vocal line in G major with lyrics: 'ta - tion! All ye na - tions, sing ye to Je - ho - vah! Re - joice in Him, Re - joice in Him with the'. The bottom staff is a piano accompaniment line in G major with lyrics: 'ta - tion! All ye na - tions, sing ye to Je - ho - vah!'. The system concludes with a double bar line and repeat signs on both staves.

voice, the voice of ex - ul - ta - - - tion. Hal - le - lu - jah! A - men. Hal - le - lu - jah! A - - men. D. C.

Hal - le - lu - jah! A - - men. Hal - le - lu - jah! A - - men. D. C.

Coda.

name, O, praise the Lord! O, praise the Lord! Praise and mag - - ni - fy his name! O, praise the Lord! O, praise the

Sing prais - es, Sing prais - es! O, praise and mag-ni - fy his ho - ly name! Sing prais - es, Sing

Lord! Praise and mag - - ni fy his name! Hal-le - lu - jah! A - men. Hal-le - lu - jah! A - men.

prais-es! O praise and mag-ni - fy his ho - ly name! Hal-le - lu - jah! A - men. Hal-le - lu - jah! A - men.

THEE WILL I BLESS.

Moderato.

A. C. WILLIAMS.

1. Thee will I bless, O Lord, my God! To thee my voice I'll raise, For ev - er spread thy name a-broad, And dai - ly sing thy praise.

2. My soul shall glo - ry in the Lord, His wondrous acts pro-claim; Oh! let us now his love re-cord, And mag-ni - fy his name.

3. O taste and see that God is good, Ye who on him re - ly! He shall your souls with heavenly food, And grace, and strength supply

Andante e piano.

LORD, WE COME!

GEORGE HEWS.

1. Lord! we come be - fore thee now, At thy feet we hum-bly bow; Oh! do not our suit dis-dain! Shall we seek thee, Lord, in vain?

2. Lord! on thee our souls de - pend; In eom - pas-sion now de - scend; Fill our hearts with thy rich grace, Tune our lips to sing thy praise.

3. Send some message from thy word, That may joy and peace af - ford; Let thy spi - rit now im - part Full sal - va - tion to each heart.

Allegro Moderato.

JOY TO THE WORLD!

ARRANGED FROM HANDEL.

1. Joy to the world, the Lord is come; Let earth re-ceive her king; Let eve - ry heart pre - pare him room, And

2. Joy to the earth, the Sa - vior reigns; Let men their songs em-employ; While fields and floods, rocks, hills, and plains, Re -

heaven and na - ture sing, And heav'n and na - ture sing, And heav'n, And heav'n and na - ture sing.

peat the sound - ing joy, Re - peat the sounding joy, Re - peat Re - peat the sound - ing joy.

Re - peat, &c.

SEE HOW THE MORNING SUN.

199

Moderato.

L. MASON.

1. See how the morning sun Pur - sues his shin - ing way, And wide proclaims his Ma - ker's praise, With eve - ry bright'ning ray.
2. Thus would my ris - ing soul Its heav'nly pa - rent sing, And to its great o - ri - gin - al The hum - ble trib - ute bring.

WITH HUMBLE HEART.

Andante.

L. MASON.

1. With humble heart and tongue, To thee, my God, I pray; O bring me now, while I am young, To thee the liv - ing way.

JOY TO THE WORLD.

3. No more let sin and sorrows grow,
Nor thorns infest the ground;
He comes to make his blessings flow,
Far as the curse is found.
4. He rules the world with truth and grace,
And makes the nations prove
The glories of his righteousness
And wonders of his love.

WITH HUMBLE HEART.

2. My heart, to folly prone,
Renew by power divine,
Unite it to thyself alone,
And make me wholly thine.
3. Oh, let thy word of grace,
My warmest thoughts employ;
Be this through all my following days
My treasure and my joy.

THERE WAS JOY IN HEAVEN.

G. F. R.

Allegretto.

1. There was joy in heaven, There was joy in heaven, When this good-ly world to frame, The Lord of might and glo-ry came;
 2. There was joy in heaven, There was joy in heaven, When of love the mid-night beam Dawned on towers of Beth-le-hem;

Shouts of joy were heard on high, And the stars sang from the sky, Glo-ry to God in heaven, Glo-ry to God in heaven.
 And a-long the echo-ing hill, An-gels sang on earth good-will, Glo-ry to God in heaven, Glo-ry to God in heaven.

ASSEMBLED AT THE CLOSING HOUR.

ARRANGED BY G. F. R.

Moderato.

1. As-sem-bled at the clos-ing hour, When we awhile must part, A song of praise to God we pour, With mel-o-dy of heart.
 2. 'Tis by His goodness we are led With-in these favored walls; And eve-ry footstep here we tread, Thy good-ness still re-calls.

COME, O MY SOUL!

201

Forte

G. F. R.

1. Come, O my soul, in sa - cred lays, At - tempt thy great Cre - a - - tor's praise;
 2. En - throned a - mid the ra - diant spheres, He glo - ry like a gar - - ment wears.

But oh! what tongue can speak his fame? What mor - tal verse can reach the theme.
 To form a robe of light di - vine, Ten thou - sand suns a - - round Him shine.

ASSEMBLED AT THE CLOSING HOUR.

3. Oh, while we here our time employ,
 Permit us to improve
 In useful knowledge, and enjoy
 The tokens of thy love.
4. In kindness, when we separate,
 Regard our tender prayer;
 And let us, when again we meet,
 A Father's blessing share.

COME, O MY SOUL!

3. In all our Maker's grand designs,
 Omnipotence with wisdom shines;
 His works, through all this wondrous frame,
 Declare the glory of His name.
4. Raised on Devotion's lofty wing,
 Do thou, my soul, His glories sing;
 And let his praise employ thy tongue,
 Till listening worlds shall join the song

OUR FATHER! THOU WHO DWELLEST IN HEAVEN.

A. N. JOHNSON.

Moderato.

1. { Our Fa - ther! Thou who dwell'st in Hea - ven, Come, list - en to our
From thee our strength and life are giv - en, May we de - - - vote them

hum - ble lays. } Oh, look up - on us while to - day We seek thy coun sels to o - bey.
to thy praise.

THY NAME, ALMIGHTY LORD.

FROM "CARMINA SACRA."

Moderato.

1. Thy name, Al-migh - ty Lord, Shall sound thro' dis - tant lands; Great is thy grace, and sure thy word, Thy truth for - ev - er stands.
2. Far be thine hon - or spread, And long thy praise en - dure, Till morn - ing light and eve - ning shade Shall be ex - changed no more.

Andante Legato

HEROLD.

1. Hum - bly at thy foot - stool kneel - ing, Hear us, ho - ly Fa - ther, pray; Thou whose eye has watched us sleep - ing,

Safe - ly keep us thro' the day; { Wilt thou, bless-ed Sa - vior, guide us, Cleanse our thoughts from ev - ery stain,
Let the grace of thy pure spir - it Be our soul's de - - - - - light and aim.

* If Bass voices sing, take the lower notes.

OUR FATHER, THOU WHO DWELLEST IN HEAVEN.

2. May we in friendship dwell united,
May virtue every action guide;
And when our schemes of joy are blighted,
Put down each swelling thought of pride.
Content in sorrow—joy we'll live,
Since all is good that thou dost give.
3. In wisdom and in skill increasing,
As youth and vigor haste away,
Our labor as our joy increasing,
May we ne'er spend an idle day.
And that we may the work prolong,
Oh, make us diligent and strong.

HUMBLY AT THY FOOTSTOOL KNEELING.

2.

When the day of life is over,
May we dwell with thee above;
May we join with seraphs hymning
Praise to thee, thou God of love;
There with harps and angel voices,
May we swell a ceaseless song,
Ever happy, ever holy,
Thou our God, and heaven our home.

FATHER, WHATE'ER OF EARTHLY BLISS

Andante.

FROM "CARMINA SACRA."

1. Father, whate'er of earth-ly bliss Thy sov'reign will de-nies, Ac-cept-ed at thy throne of grace, Let this pe-ti-tion rise.
 2. Give me a calm, a thankful heart, From ev-ery murmur free, The blessings of thy grace im-part, And make me live to thee.
 3. Oh, let the hope that thou art mine, My life and death at-tend; Thy pres-ence thro' my jour-ney shine, And crown my jour-ney's end.

Andante.

SAVIOR, SOURCE OF EVERY BLESSING.

ARRANGED FROM WEBER

1. Sa-vior, source of ev-ery bless-ing, Tune my heart to grate-ful lays, Streams of mer-cy, nev-er
 ceas-ing, Call for cease-less songs of praise.

2.
 Teach me some melodious measure,
 Sung by raptured saints above;
 Fill my heart with sacred pleasure,
 While I sing redeeming love.

4.
 By thy hand restored, defended,
 Safe through life, thus far, I'm come
 Safe, O Lord, when life is ended,
 Bring me to my heavenly home.

SISTER, THOU WAST MILD AND LOVELY.

203

Andante.

L. MASON.

1. Sis-ter, thou wast mild and love-ly, Gen-tle as the sum-mer breeze; Pleasant as the air of evening When it floats a-mong the trees

MY SHEPHERD WILL SUPPLY.

L. MASON.

Moderato.

1. My shepherd will supply my need, Je-ho-vah is his name, In pastures fresh he makes me feed, In pastures fresh he makes me feed, Be-

MY SHEPHERD WILL SUPPLY.

2. He brings my wandering spirit back,
When I forsake his ways,
And leads me, for his mercies' sake,
In paths of truth and grace.
3. When I walk through the shades of death,
Thy presence is my stay;
One word of thy supporting breath
Drives all my fears away.

side the liv-ing stream.

SISTER, THOU WAST MILD AND LOVELY.

2. Peaceful be thy silent slumber,
Peaceful in the grave so low;
Thou no more wilt join our number,
Thou no more our songs shalt know.
3. Dearest sister, thou hast left us,
Here thy loss we deeply feel;
But 'tis God that hath bereft us;
He can still our sorrow heal.
4. Yet again we hope to meet thee,
When the day of life is fled,
Then, in heaven with joy to greet thy
Where no farewell tear is shed.

IN SLEEP'S SERENE.

G. F. R



Maestoso.

MY COUNTRY, 'TIS OF THEE.

ENGLISH



IN SLEEP'S SERENE.

1. In sleep's serene oblivion laid,
I safely passed the silent night;
Again I see the breaking shade,
I drink again the morning light.
2. O guide me through the various maze
My doubtful feet are doomed to tread;
And spread thy shield's protecting blaze,
When dangers press around my head.

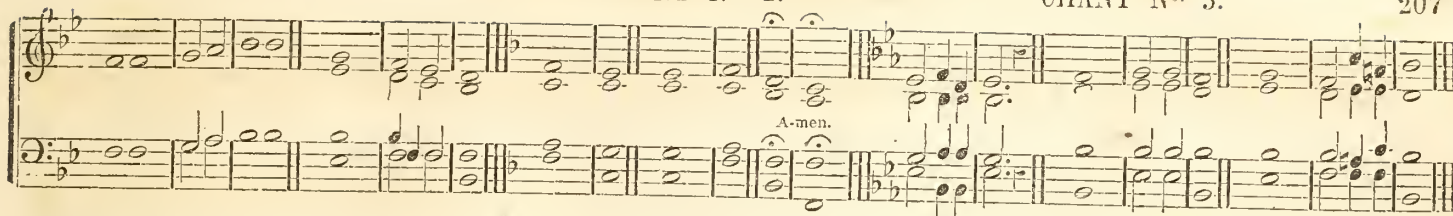
MY COUNTRY, 'TIS OF THEE.

1. My country, 'tis of thee,
Sweet land of Liberty,
Of thee I sing;
Land where my fathers died,
Land of the pilgrims' pride,
From every mountain side,
Let freedom ring!
2. My native country, thee
Land of the noble free,

Thy name I love,
I love thy rocks and rills,
Thy woods and templed hills,
My heart with rapture thrills,
Like that above.

3. Our fathers' God, to thee,
Author of Liberty,
To thee we sing;
Long may our land be bright
With freedom's holy light!
Protect us by thy might,
Great God, our King.

CHANT N^o. 1



- 1 { I will lift up mine eyes unto the hills,
From whence cometh . . my | help.
- 2 { My help cometh from the Lord,
Which made | heaven . . and | earth.
- 3 { He will not suffer thy foot to be moved :
He that keepeth thee | will not | slumber.
- 4 { Behold, he that keepeth Israel
Shall not | slumber . . nor | sleep.
- 5 { The Lord is thy keeper :
- 6 { The Lord is thy shade upon thy | right— | hand.
- 7 { The sun shall not smite thee by day,
Nor the | moon by | night.
- 8 { The Lord shall preserve thee from all evil ;
He shall pre- | serve thy | soul.
- 9 { The Lord shall preserve thy going out, and thy
coming in, [A- men.
- 10 { From this time forth, and even for-ev-er | more.

CHANT N^o. 2.

- THE LORD'S PRAYER.
- 1 { Our Father who art in heaven,
Hallowed be thy | name :
 - 2 { Thy kingdom come, thy will be done
On earth, as it is in | heaven.
 - 3 Give us this day our daily | bread ;
 - 4 { And forgive us our trespasses,
As we forgive them that trespass against | us.
 - 5 { And lead us not into temptation,
But deliver us from | evil ;
 - 6 { For thine is the kingdom, and the power,
And the glory for- | ever.

CHANT N^o. 3.

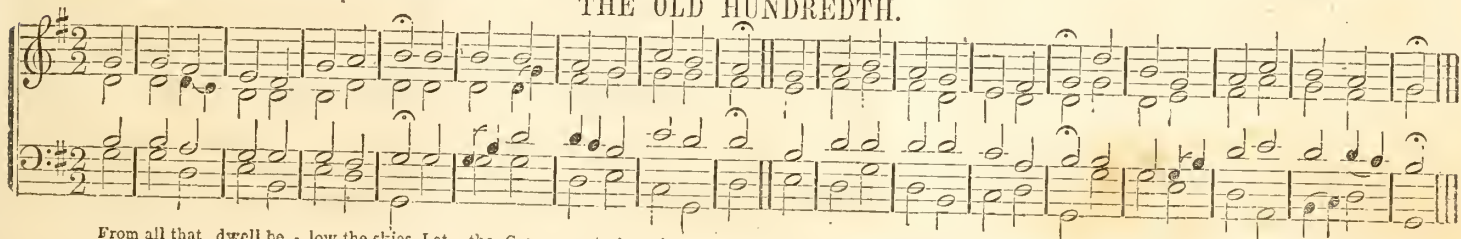
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- “ THY WILL BE DONE ! ”
- “ Thy will be | done ! ” || In devious way
The hurrying stream of | life may | run ; ||
Yet still our grateful hearts shall say, |
“ Thy will be | done.”
- “ Thy will be | done ! ” || If o'er us shine
A gladdening and a | prosperous | sun, ||
This prayer will make it more divine— |
“ Thy will be | done.”
- “ Thy will be | done ! ” || Though shrouded o'er
Our | path with | gloom, || one comfort—one
Is ours :—to breathe, while we adore, |
“ Thy will be | done.”

BOWRING.

Close by repeating the first two measures—“ Thy will be done.”

THE OLD HUNDREDTH.



From all that dwell be - low the skies Let the Cre - a - tor's praise a - rise ; Let the Re-deem-er's name be sung, Thro' eve-ry land, By eve - ry tongue

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